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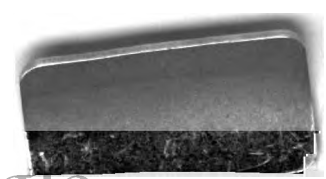

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Oik Page 1 to 74

The Architectural Review.

The Longleat Flower Garden.

By Rose Standish Nichols.

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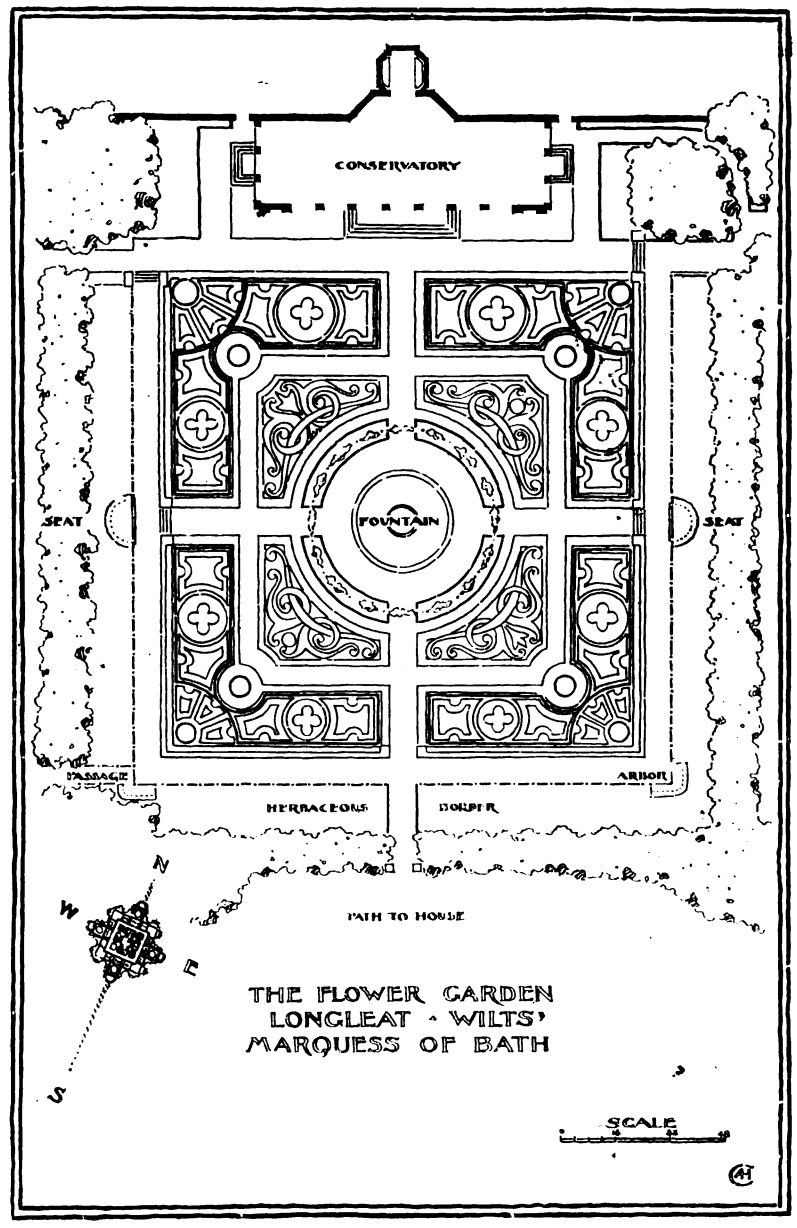
LOOKING back on the pleasure gardens which I have visited in England, there is none I remember as being more characteristically delightful than the flower-garden at Longleat. Symmetrical without being monotonous in its plan, formal without being rigid in its planting, cosy without being cramped in its dimensions, it might be cited as the perfection of an out-of-door dwelling place for flowers and people. The floral arrangement is sufficiently beautiful and luxuriant to satisfy Mr. Robinson or any other critic generally adverse to architects' gardens, while the scale and the proportions would please a designer who did not know a sunflower from a daisy. The plan could only have been designed by one with a knowledge of architecture, although, with the exception of the fountain and conservatory, it might be carried out wholly without "invegetate ornamentation." Essentially this is a garden not of stone work and statuary, but of flowers.

The house at Longleat is a large and somewhat elaborate edifice in the style of the late Renaissance. Architecturally its appearance is very fine, but less homelike than stately. Formerly stiff pleasure grounds laid out by Loudon and Wise in the reign of William and Mary surrounded three sides of this mansion or rather palace while on the fourth side it opened into a spacious walled fore-court. But this extensive arrangement, fore-court and all, was swept away by Capability Brown, who substituted the picturesque planting now seen as the residence is approached, with no visible separation except the driveway between the entrance and the park.

In order to compose well with a house of such magnificence, any gardens to be appropriate would necessarily have to be carried out on a scale of grandeur making them suitable as a parade-ground for a large number of people; but where it would be impossible to escape observation and grub at ease among the weeds or mull about in solitude. It is not surprising, therefore, that when a garden-loving ancestress of the Marquess of Bath, the present owner, laid out a new pleasaunce it was disconnected from the mansion and yet near by. Often in fact, where, in order to coincide with the buildings, gardens would be required entailing greater expense or elaboration than desirable or practicable, they should be treated so as to form things apart, out of sight although within easy reach of each other.



At Longleat in contrast to the solemn elegance of the house, it is a relief to find nature's gayest moods embodied in the garden. After passing through the rose-covered arch at the entrance, one is soon overcome with a delicious sense of *dolce far niente*. With the sun shining brilliantly, the many colored flowers filling the air with fragrance, the birds singing and the fountain trickling dreamily, "What can your eye desire to see, your nose to smell, or your ears to hear that is not to be had in abundance and variety?"

Although laid out only half a century ago, in general effect and in detail there is much to suggest that it is a reproduction of a Tudor or early Elizabethan pleasaunce uninfluenced by foreign fashions. The ground plan is an almost perfect square as was always recommended by the early authorities, while the iron arches covered with Virginian creepers, clematis, wistaria, China roses and other climbing plants produce much the same effect as the arched wooden trellis or arbor of the sixteenth and seventeenth centuries. This placed next the wall on the outer edge of the quadrangle corresponded to a modern Italian pergola.

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Besides many minor details there are also to be seen here the three fundamental characteristics of an old garden, — *an outer enclosure, subdivided divisions, and differences of level.*

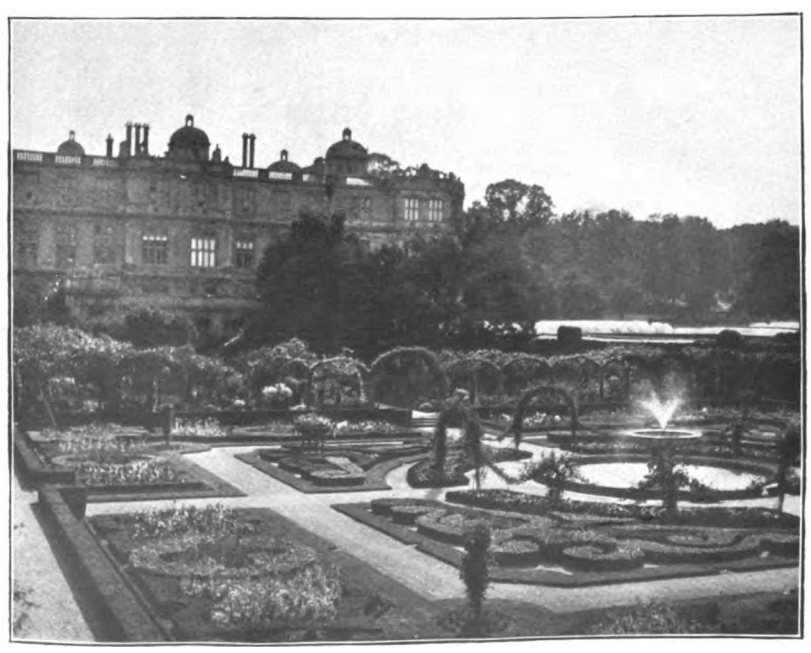
The enclosure is formed by a boundary hedge about ten feet high and one hundred and eighty feet long, extending on three of its sides, while a wall of stucco and the conservatory form the fourth. On one side the hedge is of clipped yew, on the other two of rhododendrons allowed to grow freely. Where yew is impracticable a similar hedge answering the same purpose as a protection and a back-ground might be planted of pine or hemlock or a wall of stucco, brick, or stone might be substituted if the greater expense in construction were no objection. A barrier of some description is an absolute necessity as much to protect the plants from the wind as people from observation. Here oak trees outside the enclosure also help to temper the wind, such an additional barricade being often advisable. As Worlidge says: —

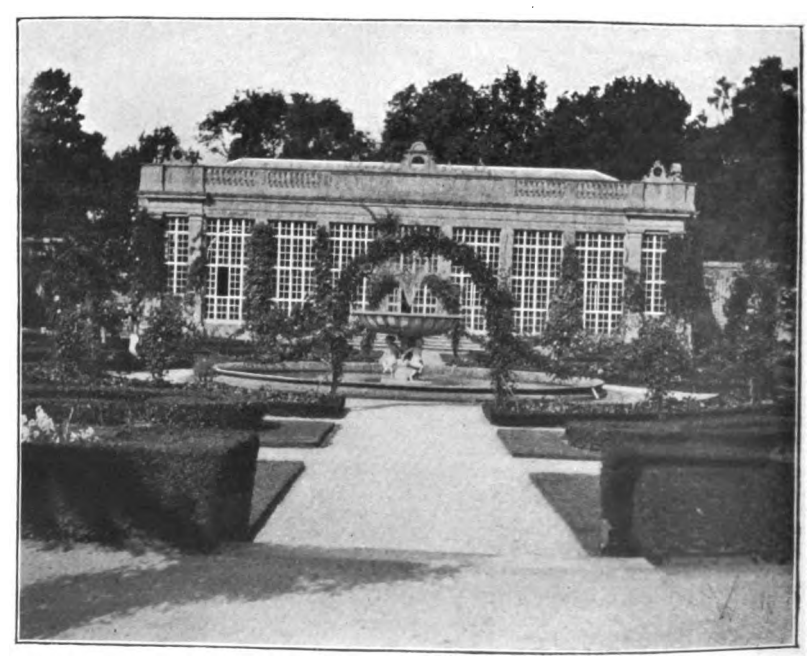
"If the whole Garden be at some Distance protected by Tall Trees, it will very much break the Fierce Winds and Severe Airs that in Winter and Spring do very much annoy the most Delicate Plants and Flowers and will also yield a cool refreshing, sweet and healthy Air and Shade in the Hottest Season."

A difference of levels in the parts of a garden may also protect some of the plants, besides producing an agreeable effect. Sometimes this is managed by raising a terrace walk around the garden, sometimes by sinking the flower-beds. Often in windy parts of England where the construction of a wall or hedge is not feasible there are flower-beds sunk three or four feet below the surface of the ground surrounded by a grass-covered embankment. A slight depression in the turf surrounding parts of the Luxembourg gardens will be remembered as adding much to the beauty of the flower-beds near the palace; there the grass work is intended to produce an ornamental effect and has no practical purpose. Another way of varying the level of the parterre adopted in most of the early English gardens was by raising the flower-beds one or two feet above the surface of the paths, and by constructing a terrace walk on the outer edges of the enclosure. Thus the centre of the garden was sunken and the additional height of this outer walk made it possible for those taking an airing to obtain a glimpse over the top of the wall into the outside world.

At Longleat a walk about eight feet wide supported by a stone retaining wall runs on three sides of the garden; it is raised three steps above the level of the parterre, and opening from it are vine-covered arbors shading wooden benches, so that one can sit as well as stand overlooking the whole enclosure. Two of these arbors are semi-circular in plan with arched tops, while two are rectangular and flat-topped. The garden-sides are left open so that "the owner's friends sitting in the same may the freelier see and behold the beauty of the garden to their great delight." Without many such shady nooks a pleasaunce during the Middle Ages or at the time of the Renaissance would have been considered incomplete.

The main body of the garden at Longleat is divided by the two principal cross-paths into quarters, subdivided into knots, while outside runs a border laid out in an elaborate geometrical pattern. But it must be remembered that the outlines of the patterns are far less apparent in reality than in the plan, since they are never actually seen from a bird's-eye point of view. The flowing design gives freedom and variety to outlines which if severely rectangular might appear somewhat stiffly rigid and uninteresting, and the miniature hedges enclosing the different arrange-





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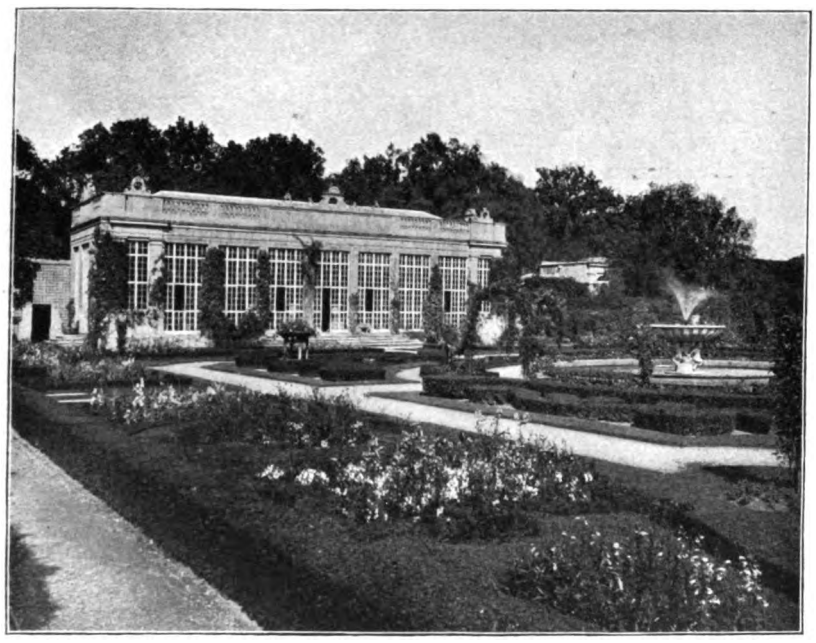

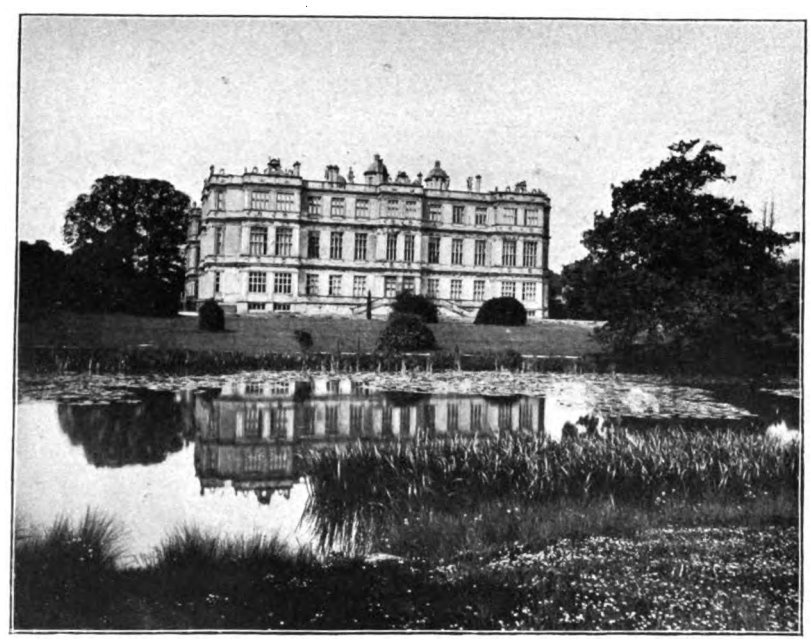

ments of flowers in distinct divisions make it possible to mass the colors more or less separately. Here the sub-divisions are marked by borders of common box, Berberis Darwinii, Colorcaster Hookeriana and common yew.

In America the Berberis Thunbergii is more commonly used for this purpose, and flowering annuals such as the ordinary white pink, sweet alyssum or mignonette are often employed when the beds are but slightly raised above the level of the paths.

The paths are of clay mixed with pieces of flint and rolled and pounded down so hard that no weed could gain a foothold.

The contents of the beds are intended to flower in August and September, the months Lord Bath and his family usually spend at Longleat, and as the garden is planted so as to appear to its greatest advantage only at this season, many well known flowers are wanting in its list of plants.

The outer border is treated like a series of closed knots, that is, patterns outlined with yew and box and closed or filled with flowers. Among these are eight beds planted with gladioli and white stock, eight with Lilium tigrinum and white snapdragon, and eight with salpiglossis. The three triangular beds at each corner are filled with Salvia patens. The inside of the border is raised a little over a foot, with its outer corner accented by a cone-shaped yew, and the inner ones, where a flat grass border extends, by a trim rose-bush headed in so as to suggest an inverted cone.

Next come the quarters divided into "open knots" and planted with variegated holly and yew, the golden foliage of the one contrasting with the dark green of the other. A basket-shaped vase in the centre of each of these quarters accents the corner with a spot of bright color rising above the flowerless knots.

Encircling the fountain is a curved bed divided into four sections by the cross-paths and planted with pink pentstemon. Crimson-rambler roses are trained over the arches of iron tubing and another rose, the Isaac Perrier, covers the chains suspended between them over the beds. These numerous rose-garlands give finishing touches to the unusually festive appearance of the garden.

In the herbaceous border, next the outer hedge and running likewise around three sides of the enclosure, there is a great number of plants, sixty or seventy different kinds and of some of these several varieties. Among them are monkshood, asters of many sorts, canterbury bells, coreopsis, helianthus, helenium, pyrethrum, phlox, rudbeckia, salvia, lobelia, colchicum, funkia and foxglove. Other showy plants of medium or high growth such as hollyhocks, peonies and oriental poppies have been omitted probably because they would blossom too early.

In the very middle of the garden is the sole piece of sculpture, a marble fountain with a fluted cup around which three children hand in hand are dancing in the centre of a basin. A jet of water spouts into the cup and overflows from it into the basin below. A similar arrangement is advised by Worlidge: "In the centre of your garden is a fountain of spring water always flowing, serving not only to refresh the spirits of such that delight in the sight of it, but is necessary in dry and hot seasons to preserve your choicest plants from injury."

Other water-works make it possible to attach a hose to a pipe at short intervals all over the garden.

The only purely architectural feature — for the arbors do not appear to come under that head — is the orangery. It is a very good example of a seventeenth century conservatory, intended rather for displaying plants when they have reached perfection than for rearing and forcing them as in a modern greenhouse, and also to be used by people as a casino. The style of the architecture is the same as that of the house, but it was probably built at a somewhat later period.

The most important ideas in this small garden are capable of being reproduced in much the same form on any piece of level

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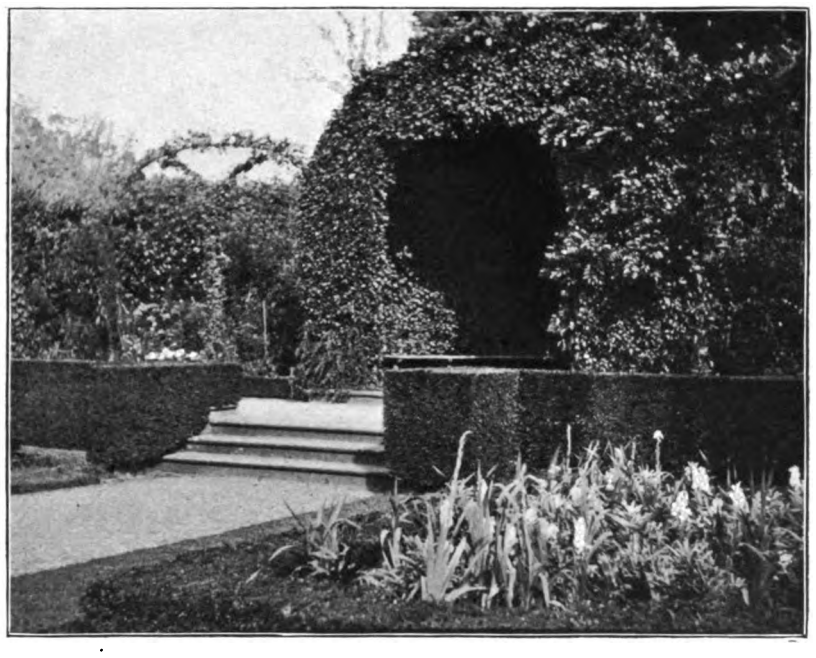
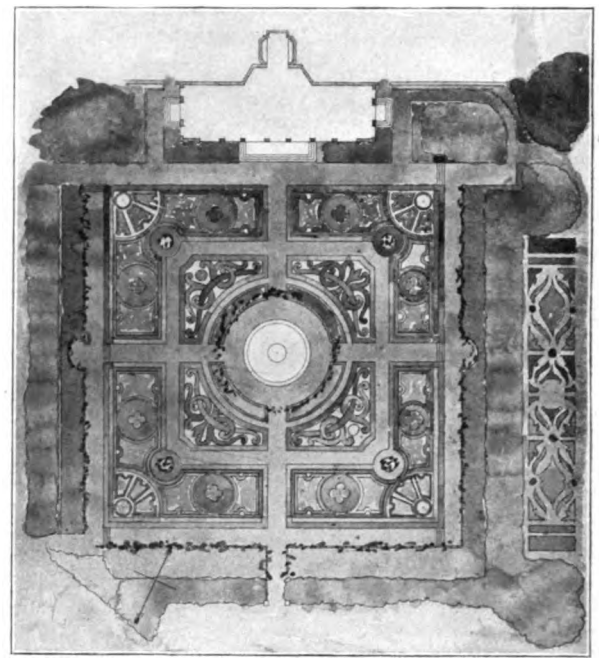




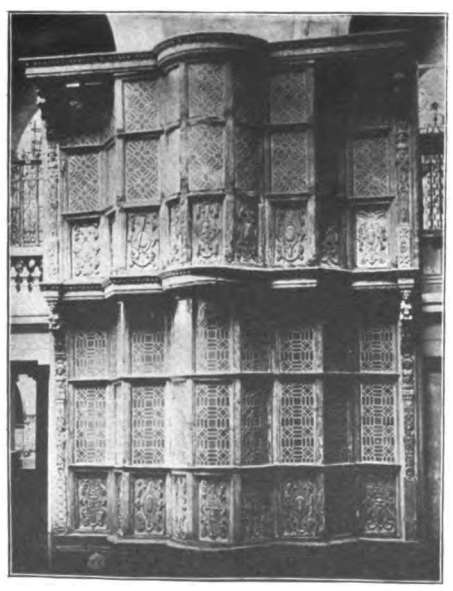
ground. It could be simplified by making the "fret-work" of the beds less elaborate, though as there is no bedding out, when once in shape it would take very little extra trouble to keep them up. Of course a good deal of time and labor would be required to clip the hedges and borders, but they play quite as important a part as the flowers in producing the general effect. Flowers vibrating with every breath-of air need a solid background and a dark frame to enclose and contrast with their brilliant colors or they become wearisome to the eye. But to quote Markham again: "the fashions of proportions do depend upon the spirit and intention of the gardener and partly upon the pleasure of the Lord and Master unto whom the ground and garden appertaineth, the one whereof is lead by the hops, skips, turnings and windings of his brain, the other by the pleasing of his eye according to his best fantasie."

English Half Timber Architecture.

By Robert Brown.

THE term "half timbered work" is generally applied to that kind of building in which the walls are formed by framing timbers together and the intervening spaces are filled in with clay, plaster, brick or other material. Compared with building in brick or stone, this appears to be a less durable, a temporary, primitive and unscientific method. Why, then, should this work of past centuries, in a foreign land, interest us now, with our heritage of three centuries of experience in the science of building? The present is indissolubly connected with the past, and a knowledge of the history of architecture is helpful to our progress in all the arts which are the fruit and expression of our civilization.

The phase of building which we purpose to consider was the work of men who founded this country and from whom the people here are mainly descended. A glance at the past history of our ancestors — and their architecture — must surely have some pleasing interest for us, and perhaps, as much of our modern building in this part of the country is still of timber, we may glean a hint or two as to the use of that material, if we are to continue the practice of building wooden houses.

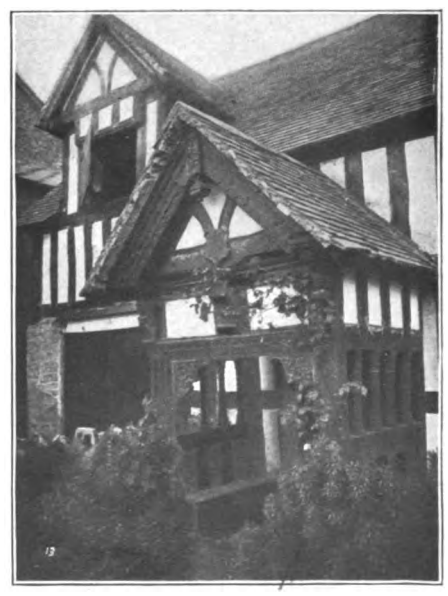


From Sir Paul Pindar's House, London.

As far as the literature of the subject goes, it may be said that no specific and comprehensive work has yet been published. Dollman's "Ancient Domestic Architecture" contains a number of the earlier timber and plaster buildings, drawn carefully to scale, with details. In 1836 Matthew Habershon's book, "The Ancient Half-timbered Houses of England" was published—sixty-four years ago. The authors of architectural books in those days had a very modest and apologetic tone in presenting themselves to their readers; Pugin was, perhaps, an exception. Habershon feels that, coming after the "glorious ecclesiastical works in stone," "the more humble, though not less interesting portion of the architecture of England, brought before the public in this work, has hitherto, as far as regards a specific delineation, been very much overlooked and neglected"; and the reason assigned is, because the buildings were of timber.

The drawings in his work are chiefly exterior views drawn on stone from sketches made on the spot; also various details — engraved line drawings. Most of the subjects are from the county of Worcester, in the neighborhood of Droitwich. Later on he found there were other fine examples in Lancashire and Cheshire, so he tells us he sent one of his pupils, Mr. Ewan Christian, to find and sketch them. "The result of the journey," he says, "far surpassed his expectations and produced the most ample and beautiful materials for the completion of the work."

The student who wishes to follow this subject will find scattered through the architectural periodicals and in the Architectural Association Sketch Books of London and Edinburgh, photographs and drawings of great value. Of these I may particularize the various drawings of old Moreton Hall, Cheshire, which, from time to time, have appeared in the *Building News*, London; and a few carefully measured drawings of the old Guild Hall at Lavenham, by Charles S. Spooner in the Architectural Association Sketch Book, London, 1889, wherein are also several measured drawings of houses by Ed. J. May. Mention may also be made of a book entitled, "Half Timbered Houses and Carved Oak Furniture of the Sixteenth and Seventeenth Centuries," by William Bliss Saunders, Architect, London, published in 1894. Out of some thirty places there are only four of half timbered houses, and these are perspective views.



Porch in Herefordshire.

The timber building

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period in England is said to have begun about half a century before Queen Elizabeth ascended the throne, and continued about half a century after her illustrious reign had ended. The period anterior to this was called Gothic, a term which, in the latter part of the eighteenth century, conveyed the idea of barbarism.

Down through the thirteenth, fourteenth and fifteenth centuries this Gothic art reigned supreme. It was an age of faith and not of doubt. The clergy, it is true, dominated the people; they were zealously engrossed by one idea — to build to the glory of God — and thus came the desire, which was predominant all through the Middle Ages, to attain great architectural excellence. The wealth and power of the country was in their hands.

But what of the houses of the people? The princes, nobles, military chieftains and prelates were housed in fortresses and castles, for the times were rude, and warring neighbors common. Concerning the houses of the people, history says but little. In this realm of spiritual and feudal tyranny the people were doubtless lodged in places little better than hovels.

Gradually, as the Feudal system declined, as civil wars lessened and the country became settled, the houses were built on a less defensive plan, in what is called the castellated style, such as we find at Knole in Kent, Hampton Court in Herefordshire, Haddon Hall in Derbyshire and Stokesay Castle in Shropshire. Then, at a still later date, we have the houses built in a quadrangular plan, consisting of one or more square courts, such as the mansions of the time of Henry VII. and Henry VIII, often surrounded by a moat, as at Blickling Hall, Norfolk, and Giffords Hall. The houses of the gentry in the reign of Henry VII. were uncomfortable and much inferior to those of the same class in modern times. The plan generally consisted of an entrance passage with a hall on one side and a parlor beyond, and on the opposite side a kitchen, pantry and other offices. There were one or two chambers above, but a house containing three or four beds was considered well provided. Few had more than two and the cottages often contained only one bedroom. Inside, the houses were generally bare, without plastering or wainscoting.

THE HARVARD HOUSE, STRATFORD-ON-AVON.

The material used in building the churches, the cathedrals, the monasteries and the castles was stone; but in private houses it appears to have been little used in either town or country. This could not have been on account of its scarcity or because its advantages over wood or other material were not apparent. All of which is the more remarkable, because in the latter part of the reign of Henry VII., the use of brick was revived after a period of nearly a thousand years, and this material was used in the erection of large houses and mansions. Probably stone was expensive in working, but bricks must also have been costly; so the lesser houses before the Reformation continued to be built of timber.

When, with the Reformation, came the breaking up of the Papal system and the dissolution of the monasteries, a great and violent shock came to the art of architecture. Never again, until after the great fire of London in 1666, which destroyed so many churches along with the old St. Paul's Cathedral, were there any additional ones built. The spirit of architecture, long confined to one channel, now flowed in another. Then rose throughout the land "the stately homes of England," and in civil and domestic architecture the progress of the race was from that time onwards to find its fit embodiment.

All through the Elizabethan period the buildings were erected of three different kinds of material, namely, stone, brick and half timber work. Longford Castle near Salisbury, Audley End, Wollaton Hall and Compton Wingate are good examples of stonework, whilst Holland House in London, Aston Hall near Birmingham, Westwood House near Droitwich are good types of brick building. Among the best examples of half-timbered work may be named Moreton Hall in Cheshire, Bramall Hall near Stockport, Pitchford Hall near Shrewsbury, Salwarp Court and Meer Hall both near Droitwich. The town of Shrewsbury contains many half-timber houses on its streets. Ludlow, on the borders of Shropshire, has many of its old timber houses still standing, among the most ornate of its kind being "The Feathers Inn," which continues to be used as a house of entertainment. The gatehouse at Stokesay Castle, not far from Ludlow, although quite a small building, is another interesting specimen, which is quite rich in carved woodwork. Scattered all through the country districts of Shropshire and Herefordshire are to be found buildings that will well repay study. Then on the eastern side of England at Bury St. Edmunds and in the small town of Lavenham in Suffolk, are also many fine examples of half-timber work.

THE FEATHERS INN, LUDLOW.

Before referring to any of these buildings in detail it may be asked, seeing stone and brick were to be had, why did the builders build with timber? We might ask the same question of the people of New England, why they build suburban houses chiefly not of half-timber, but whole timber.

Oak was abundant and at hand; it was cheap, durable and expeditious when employed in the construction of dwellings. Stone and brick were used in the more important buildings when the owners had wealth.

English oak, from its hard and durable character and its exemption from mechanical destruction by insects, filled an important place as a building material which it occupied down to the Great Fire of London in 1667. It undoubtedly was the ordinary house-building material from a very early time, for it is now thought that the superstructures of the Roman villas and buildings in England were largely of this wood. After its use in the exterior framework of buildings had been discontinued, it still was much used in joists, floors and general joinery, until about a century after the Great Fire, when Baltic fir-wood was introduced. In the Queen Anne period oak was used chiefly for outer doors, cornices, frames, sashes, roofing, etc., and in the interiors its use was confined to floor beams, joists, and sometimes the staircases. In the modern revival of half-timber work in England the framing is rarely carried out in the native oak. Fir and pitch pine are, from the lesser cost, now used, and even where oak is used, the Dantzic and the Stettin kind are employed.

By way of giving an idea of the construction of these half-timber buildings we will consider a typical early building such as the Guild Hall at Lavenham as an illustration. In addition to my own observation of the building in 1883, I am much indebted to a paper read by John Shewell Corder, architect, of Ipswich, written in February, 1891, for the following particulars:—

HOUSES IN LUDLOW.

The chief of the three Lavenham Guilds was that of the Corpus Christi, granted to the town by John, the fifteenth Earl of Oxford, in 1529, and this is about the date of the building. Considering its age it is in an excellent state of preservation. The frontage on the market place is 48 feet, and on the return to Lady Street there is a frontage of 27 feet. It is probable that the buildings abutting upon it, now used as cottages, though inferior in design, were at one time connected with it. Entering the beautiful porch,

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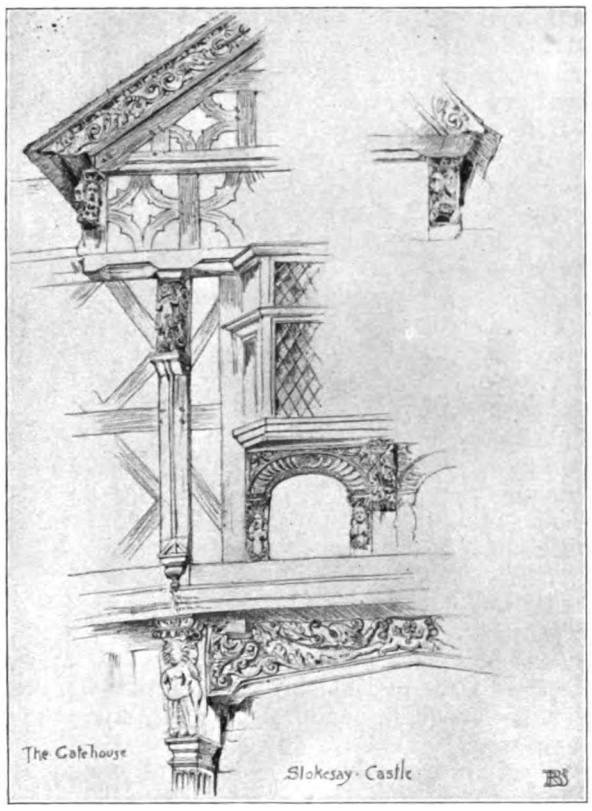
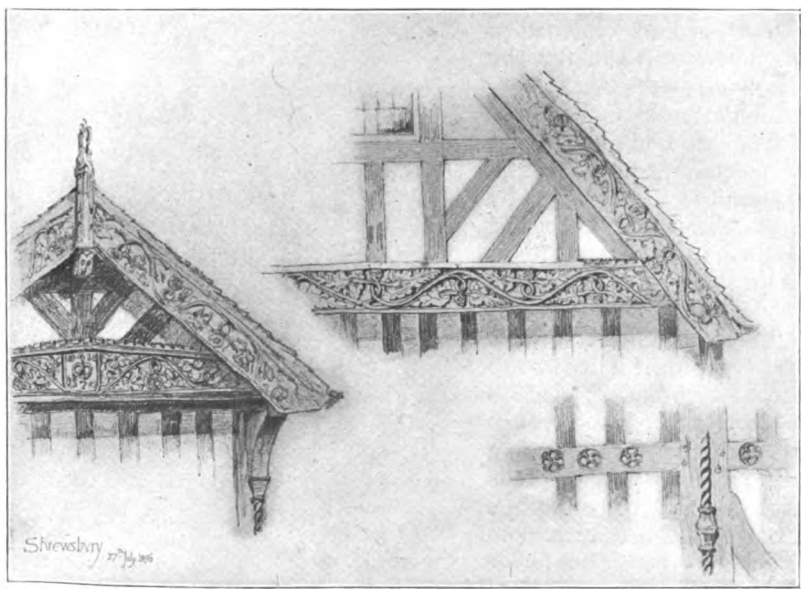


THE GATEHOUSE, STOKESAY CASTLE.

at the corners of which are two angle posts having upon them two lions sejant rampant beneath canopies, we come into the main hall of the Guild, a room without a fireplace 20 feet by 17 feet and about 10 feet high. Here the merchants met and transacted their business. On either side of the hall are smaller rooms, each having a large open fireplace, — probably offices of the Guild. At the rear of the small room on the east side of the hall was probably the kitchen, from the vast size of its chimney opening, which is over 10 feet in width. The arrangement on the upper floor follows the plan below. When the Guild was abolished the building passed successively through the stages of Town Hall, Bridewell (or Prison) and Workhouse, and at the passing of the Poor Law Act, falling into private hands, it was converted into cottages and finally became a granary and wool store.

Foundations to such buildings as this were sparingly used, and generally consisted of brick or flint rubble, not very deep, and carried up to just above the ground level. In this building the sills were timbers of 12 by 11 inches, and they were chamfered or molded on the top edges, showing as a plinth base outside, and as a skirting finish inside. Each sill was in one length until it met a sill at right angles to it when it was framed and pinned into its neighbor. On level ground the sills were laid perfectly horizontal, but sometimes on steep hills they were laid to a slope with the incline, as on the Lady Street front of this building. Into this sill were framed oak uprights or studs, generally placed at even spaces, morticed and tenoned into the sill, and pinned through with oak pins. They are about 8 or 9 inches apart and are 7 to 8 inches wide, almost as much timber as space between. These studs ran up the whole height of one story, and were mortised, tenoned and pinned into a head which ran over them. At intervals were larger uprights supporting main beams and principals, the uprights being molded inside, and having carved pilasters outside with brackets



GABLES IN SHREWSBURY.

springing from them. The joists rested on these heads and projected over the wall line 18 or 24 inches, carrying a sill on their extreme end (either resting on the ends of the joists or framed into them). This sill carried the wall above, which was of the same construction as that below, and each story overhung the one below it up to the roof which again overhung, protecting all the building. In one old building in Edinburgh the second story projected 5 feet in front of the wall line, both at the front and rear. This building was taken down in 1883 and the timber framing must then have been 250 years old. The walls of the upper stories were generally stiffened by means of curved braces which were halved into the studs, and pinned through with two pins to each stud.

The interstices between the studs were filled in with a mixture of clay and chopped straw, plastered on to willow withes with wattles intertwined as a core. The withes were often let into a groove in the studs, sill and head. Sometimes yarn was used to bind the withes together. After the core was fairly hard, clay and lime was smoothed on both sides and the timbers and spaces decorated with color in distemper, with scrolls, arabesques, quaint inscriptions and even figure subjects.

This construction was called post and panel work — a post, then a panel and so on — and though very strong and durable, yet it had one great drawback; for after a time the oak studs shrank from the clay filling, leaving a vent through which wind and weather found an entrance. To remedy this, the rich hung the inside of the walls with tapestry. Afterwards sheathing and then panelling in wood was used for the same purpose. Finally,

THE GUILD HALL, LAVENHAM.

as a last resource, the walls were plastered all over externally, as may be seen in the corner house opposite the butter market, Ludlow, and at Sparrowe's House, Ipswich, which is an old house refronted in the reign of Charles II. In this Guild Hall they evidently felt the necessity to keep out the draughts, for on the ground floor they sheathed the inside of the two external walls with thin, feather-edged molded upright boarding of the linenfold pattern, the tops being cut and carved with an embattled cresting; the boards overlapped, breaking joint, as in this, the earliest form of wall covering with wood, just previous to framed panel work.

The overhanging of each story evidently grew out of a necessity to preserve the wall below from the weather. It was a natural thing to do with such a material as timber, and the overhang gave greater space to the chamber floors. That it did not arise from ground being very valuable, as in city houses, is shown by the fact that in country houses we find the same or similar overhanging projections. In houses built in a row this projection was simple enough, but where a house stood on a corner site and projected its stories on both streets, the construction became more of a problem. In such cases the corner post became a very important member. A large main beam bisected the angle of the walls and rested on the corner post, a large tenon being left on the post, fitting into a corresponding mortice in the angle beam and pinned right through with oak pins. At the other end the angle beam projected over the corner, a distance equal to the diagonal of the overhang carrying the sill of the

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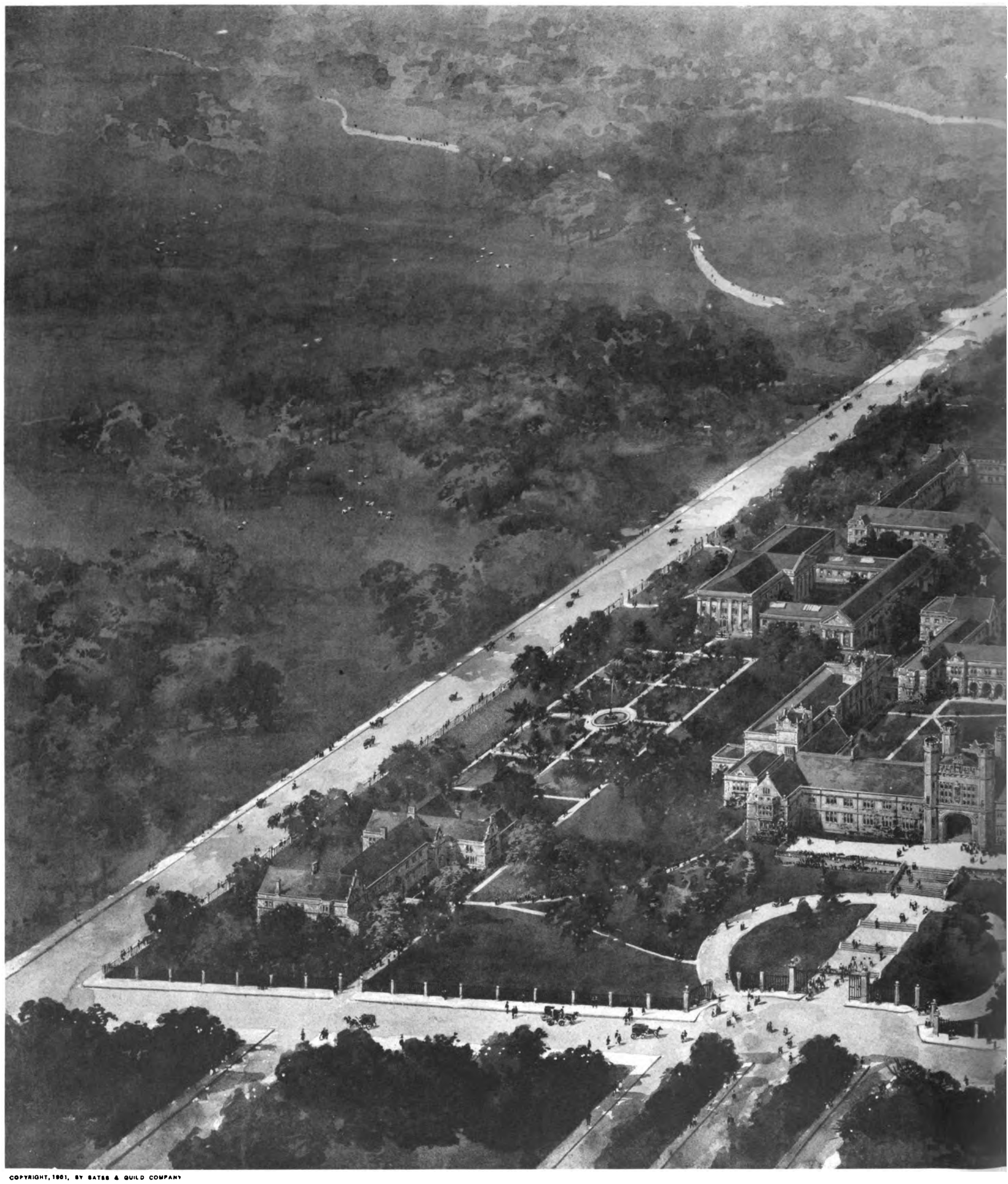

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BIRD'S-EYE VIEW OF PROPOSED BUILDINGS

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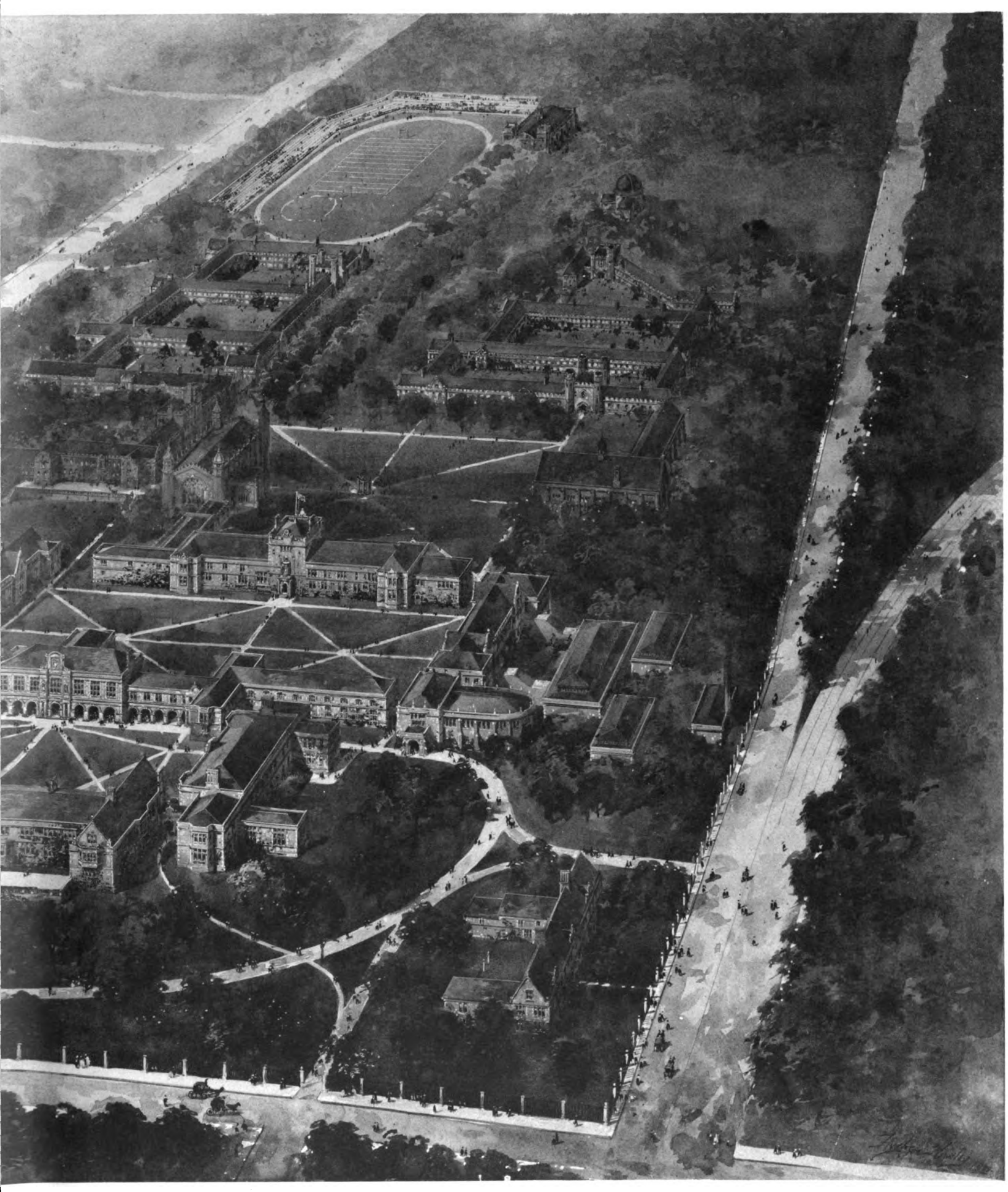
PLATE I.



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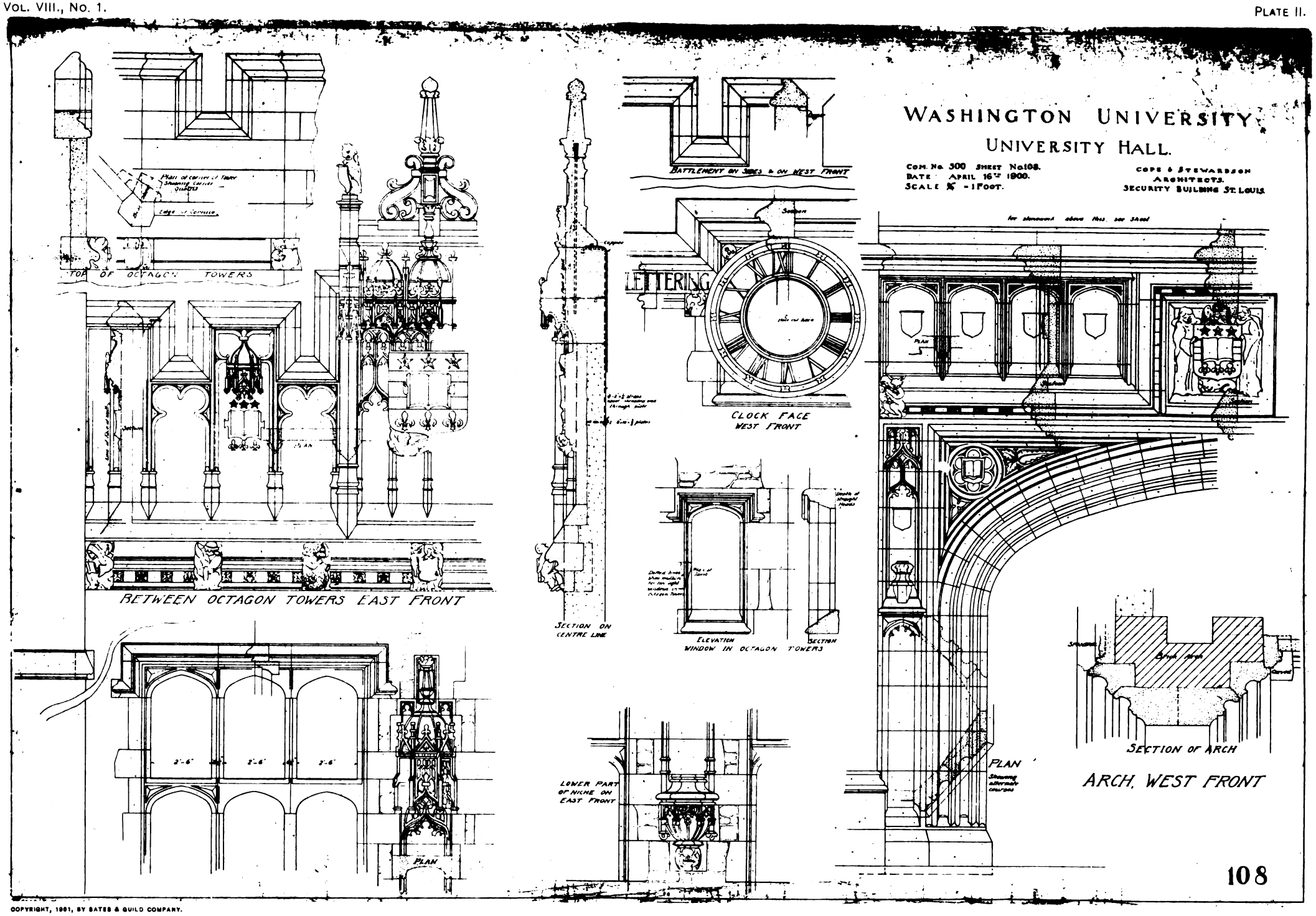

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PLATE III.

WASHINGTON UNIVERSITY

UNIVERSITY HALL

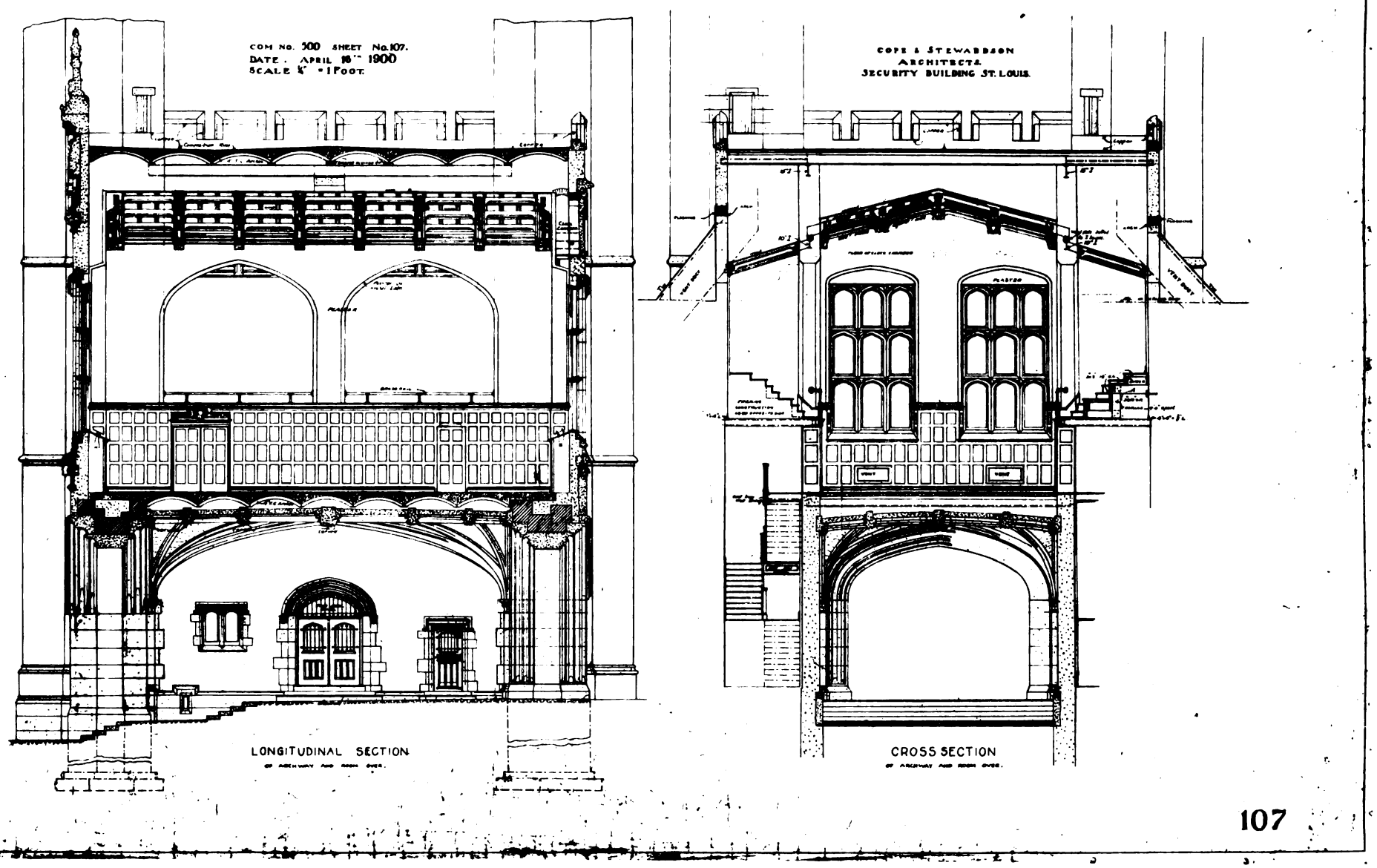

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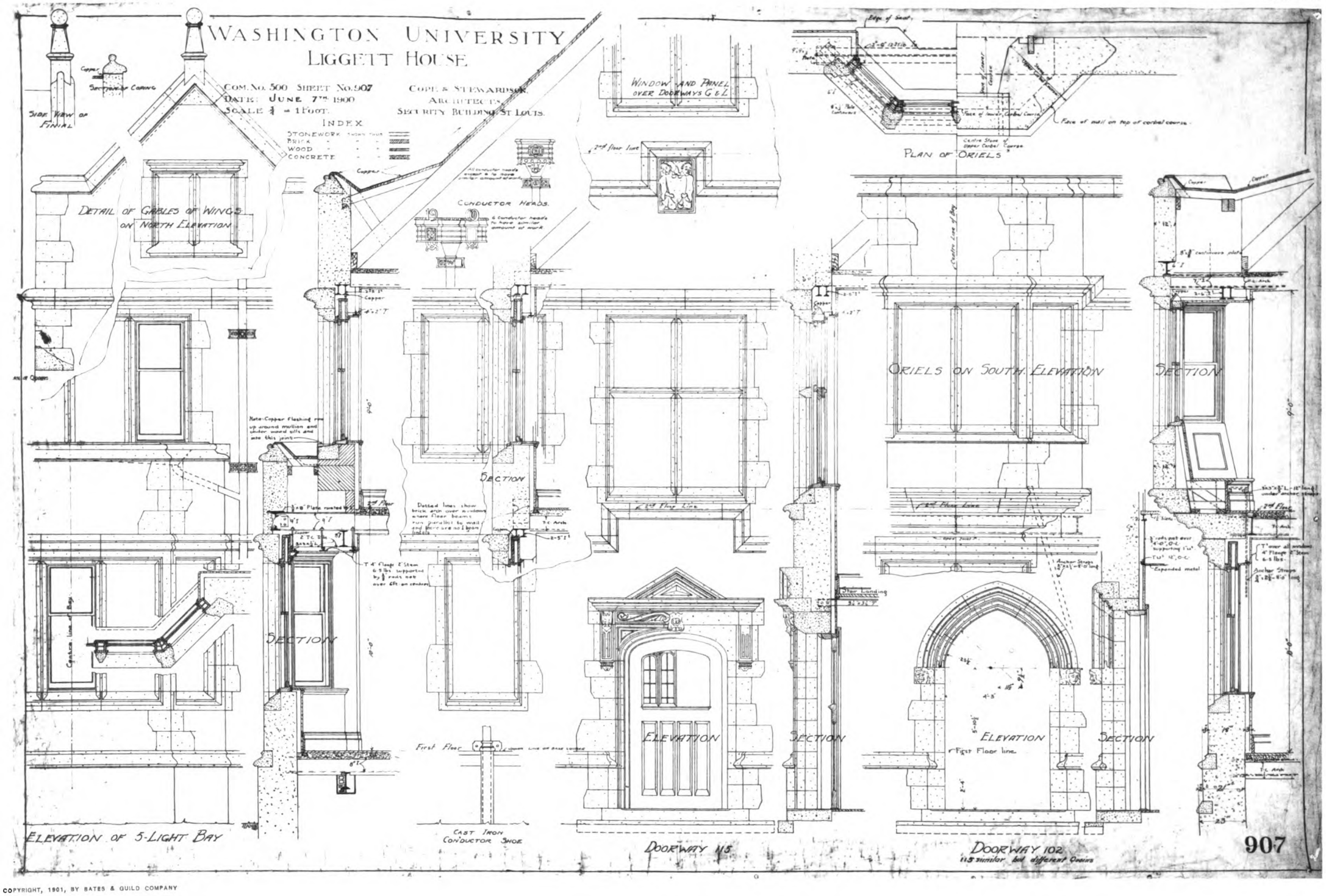
PLATE IV.



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DETAILS OF LIGGETT HOUSE, WASHINGTON UNIVERSITY· ST. LOUIS, MO

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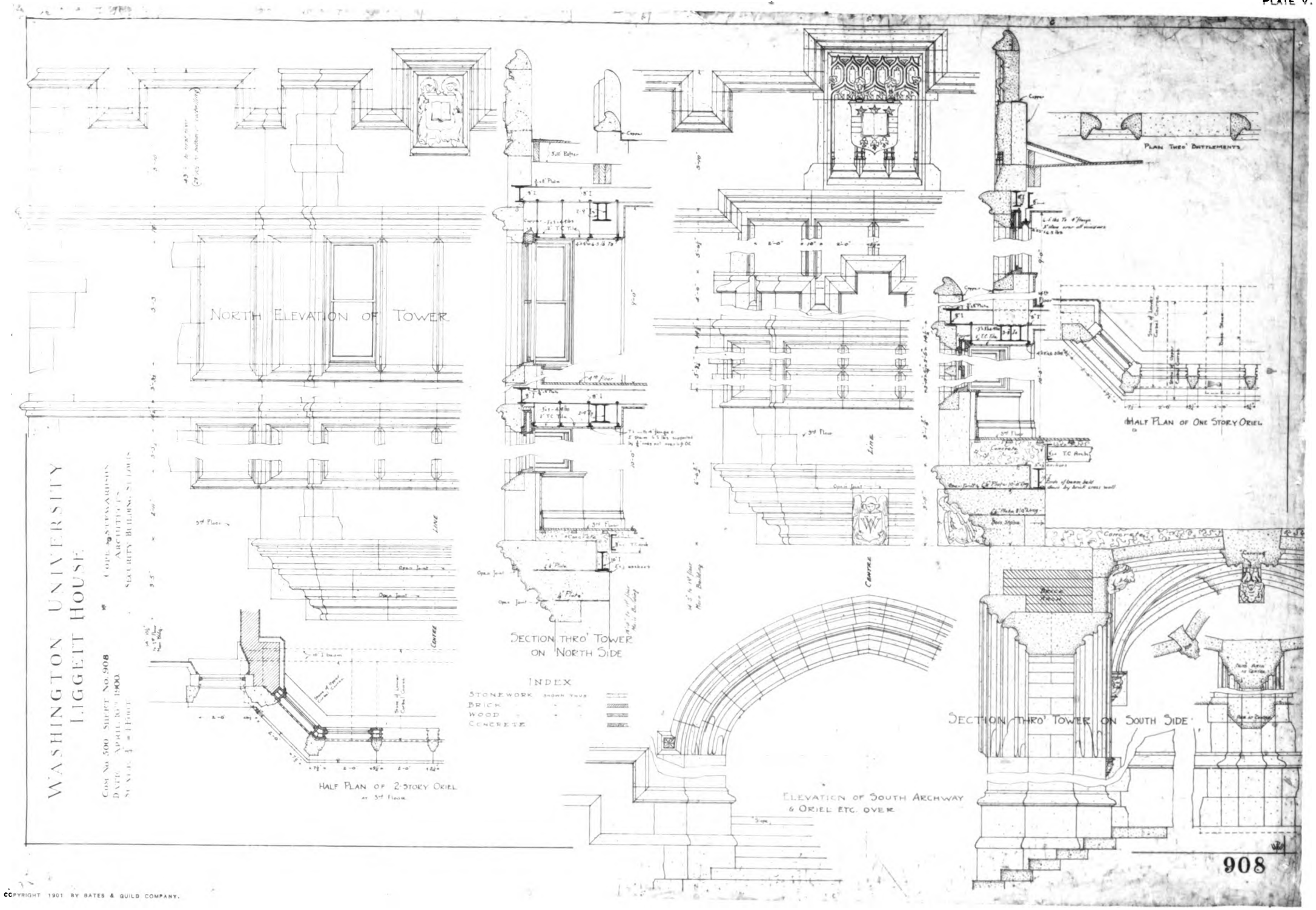
PLATE V.



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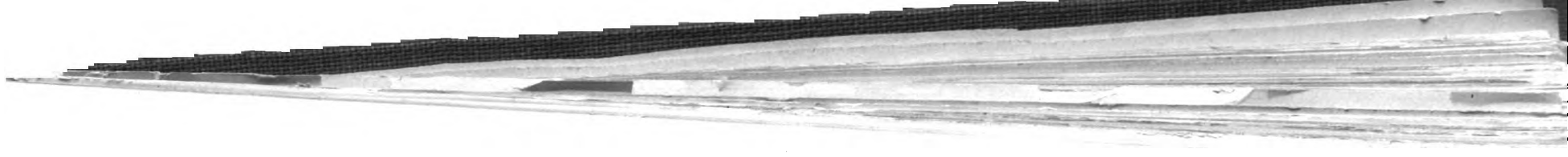

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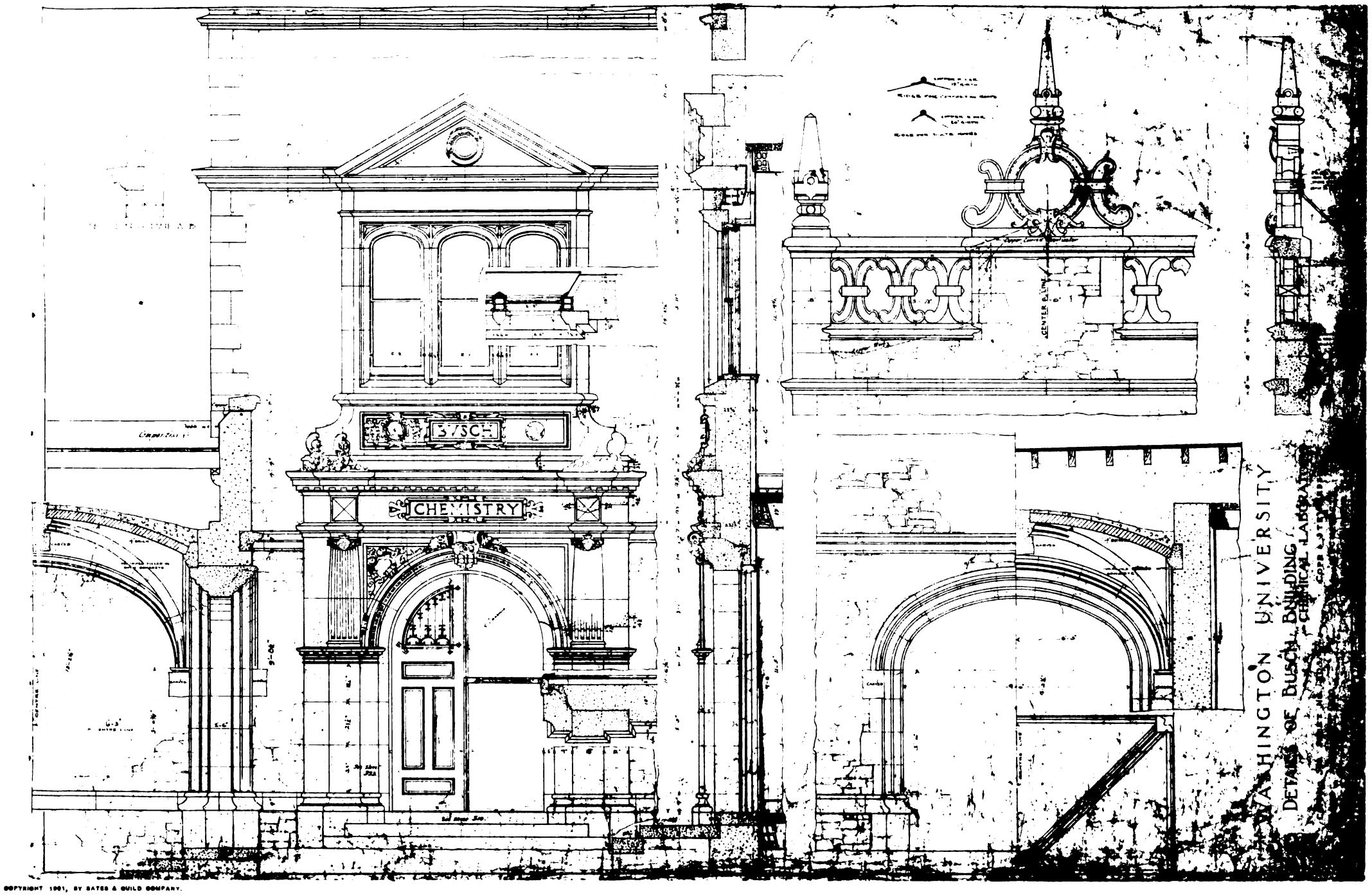

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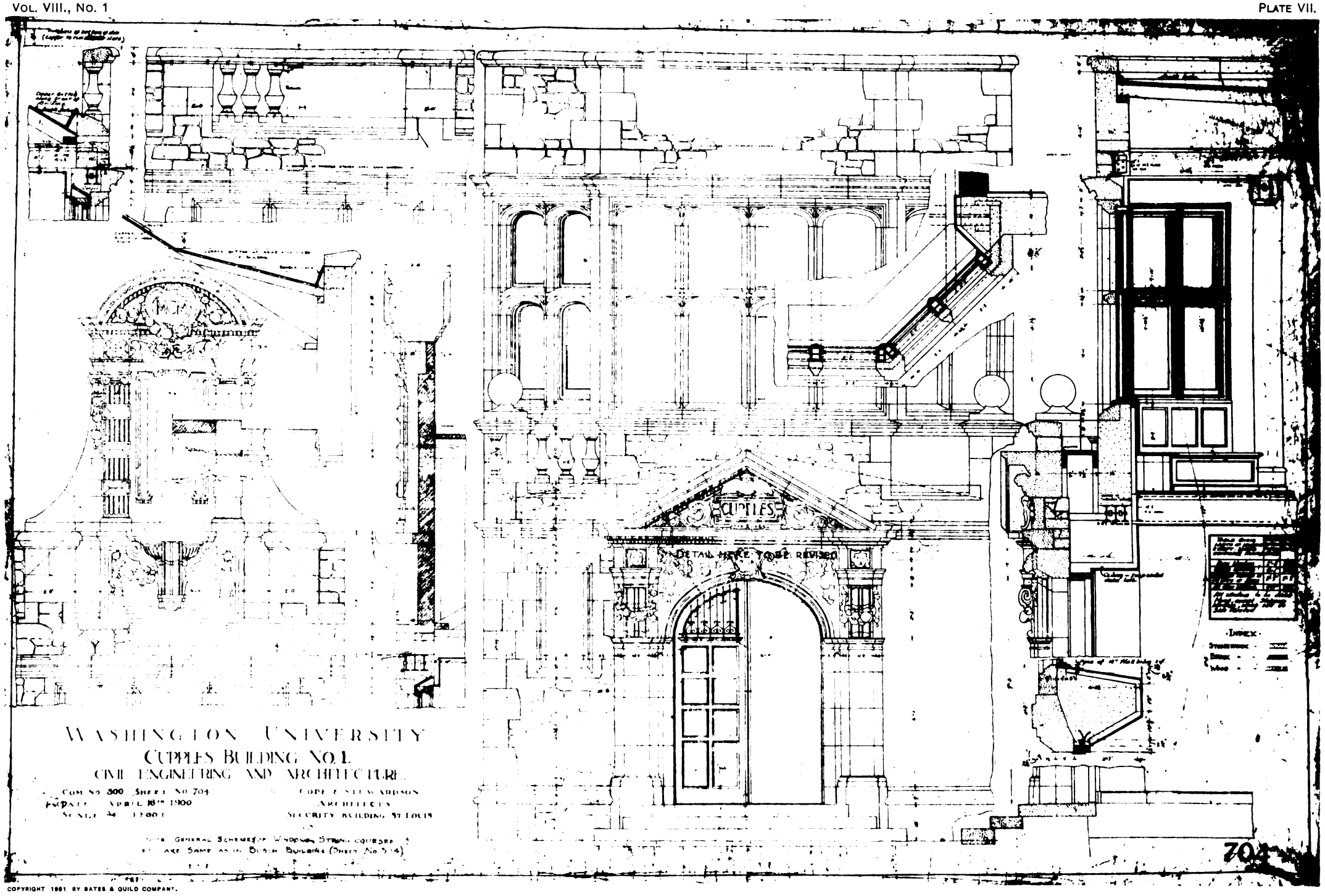

DETAILS OF CUPPLES BUILDING, No. 1, WASHINGTON UNIVERSITY, ST LOUIS, MO.

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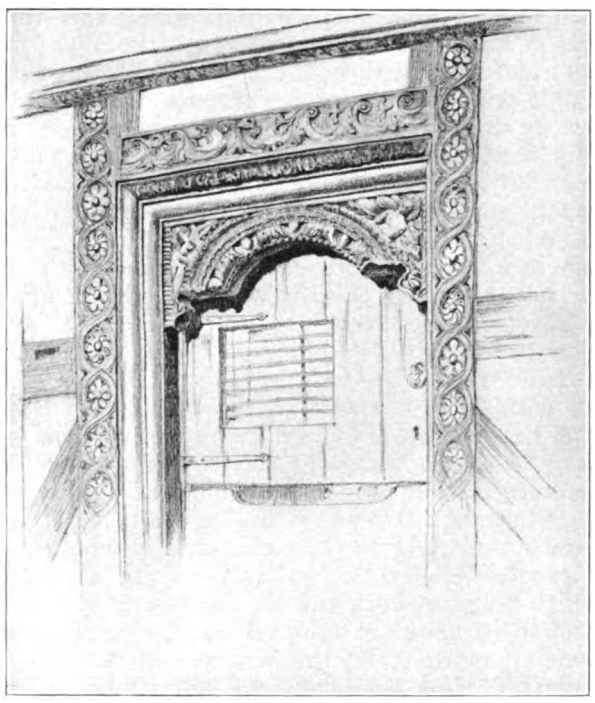
second floor framing. The heads of the ground floor partitions rested on shoulders cut out of the corner post with tenons left on them. On the inside the corner post was cut out to work the internal square angle. The corner post and diagonal beam were still further stiffened by angle brackets. These posts were generally very massive and cut from one big piece of timber; for not only had they to carry great weight, but they had also to stand the shock of passing vehicles in the streets. I saw a corner post at Bury St. Edmunds, taken from a building which had been demolished, which measured about three feet across.

The corner post was a favorite place for the wood carver to show his skill. The armorial bearings of the owner, allegorical and emblematic figures, rich traceried and carved panels are found, and nothing was done without a meaning. The corner post had the same artistic importance as the carved figure-head of a ship. On this main corner post of the Guild Hall at Lavenham we have carved a figure of John, fifteenth earl of Oxford, dressed in armor, holding in one hand a distaff of unspun yarn and in the other a scroll or charter of the guild.

The early carpenters had a way of turning their timbers flatways, and they framed nearly everything flush, using very deep mortise and tenons. This was not an economical use of their material, but what they lost in strength they gained in cohesion.

In roofing, the ridge piece was generally omitted, the rafters at the apex being halved and pinned together with a wooden pin. The feet of the rafters lay right on the wall plate and were sometimes mortised into it. The wide projecting eaves were made by nailing a rafter on to the back of the common rafter. The early staircases, as at Lavenham Guild Hall and Stokesay Banquet Hall, were of solid oak. A square balk, sawn or split diagonally, formed two steps.



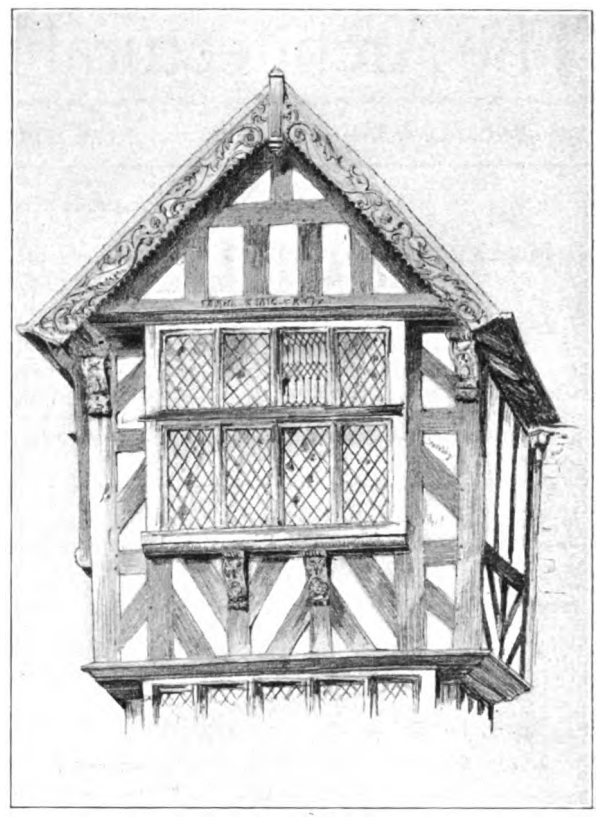
Door to Reader's House, Ludlow.

Some of the fireplaces at Lavenham of the fifteenth century were of large size, 9 feet to 10 feet wide, and 5 feet to 6 feet high and in depth 4½ feet or 5 feet. They were built of brick and lintelled by a huge cambered oak beam 14 to 15 inches deep on the underside. During the Tudor period as coal came to be used, the openings became smaller. The door frames were solid parts of the structure and not put in afterwards. The windows consisted of a number of narrow lights, divided by molded mullions and transoms, and often they took the form of a bay or oriel. Like the door frames they were all framed together and put in position as the work proceeded. The glazing was in lead quarries fastened in with strong stanchions and saddle bars, and a few lights opened with small iron frames hung to the wooden mullions.

It was customary with those early builders to carve dates on the buildings. When these are on the timber work they may be considered reliable, but where they appear on the plaster work such dates generally refer to the time when the plaster was put on. There are not many dated buildings prior to the sixteenth century.

In many cases it is probable the oak was used soon after the trees were felled and the timbers squared. The laths were riven, not sawn On some of the buildings the oak pins stand well out from the framing so that in the event of shrinkage the pins could be driven in tight. In the view of the entrance to the Reader's House near the church at Ludlow a portion of the plastering has been taken off exposing the laths to view. Now and then, in some parts of the country, we see a filling of bricks between the upright studs; but this must have been to repair defective parts of a wall, and of a later date generally than the buildings.

The gable boards and beams at their feet were favorite places for carved work. The earlier buildings have richly carved and pierced tracery work on these parts, all worked out of the solid wood. The exterior woodwork of many of the timber buildings about Shropshire is quite black and the plaster work white. The timbers have had many coats of tar as a preservative, and lime whiting was the handiest thing to put on the plaster.

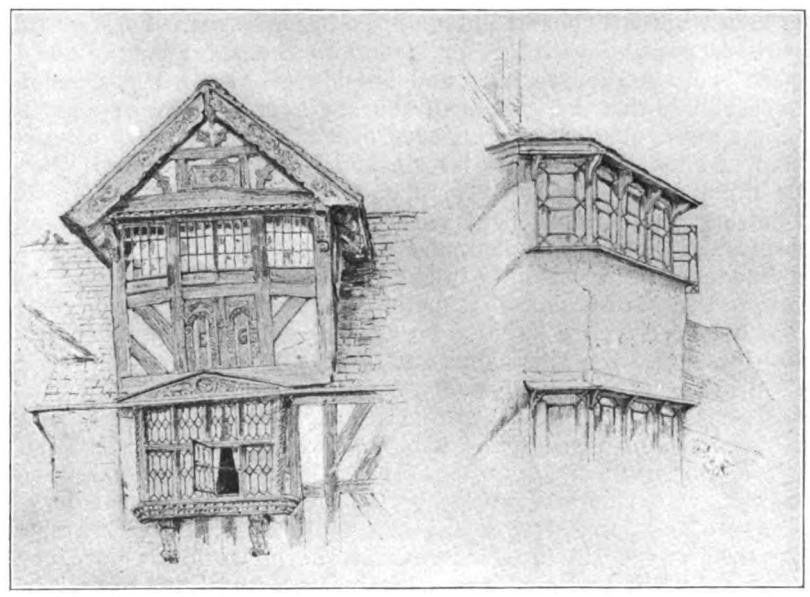


From the Reader's House, Ludlow.

Where the carved work on gable boards and elsewhere is black, photographing is somewhat difficult if one wishes to get the detail; so that the pencil drawings of the work about Ludlow give the carved forms much more distinctly.

In concluding this subject a few words regarding the modern revival of this style of building may be in place. Opinion will naturally be divided as to the desirability of attempting to build in this manner. In a brief article entitled, "Old Colonial *versus* Old English Houses," published in the *American Architect* Jan. 3, 1885, with some illustrations from Lavenham, I said the mode of using timber for building in the sixteenth century was more legitimate and more artistic than our present ways of using that material. But with the new materials, such as the various forms of iron, which we have now at hand in abundance, we should endeavor to use as little woodwork on the exterior of our buildings as possible, confining it to the window framing, the gable boards, and a few other places. The plastered surfaces would then be in broad masses and capable of much artistic treatment.

The fuller discussion, however, of this question of modern adaptation belongs to the scope of another paper, my purpose being chiefly to consider the old work of England, which, I venture to think, is not unworthy of thoughtful study on the part of the student of architecture.



From Lane's Almshouse, Ludlow. From the Bell Inn, Lutford.

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The Architectural Review

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PLATES.

PLATES I. TO VII. — NEW BUILDINGS FOR WASHINGTON UNIVERSITY, ST LOUIS, MO.— *Messrs. Cope & Stewardson, Architects.*

THE nineteenth century is of the past. We have reason to be proud of the achievements which history will credit to its account. The prologues to vast possibilities have insured the immortality of its records; and as these records recede, it will more and more be found that the keynote to the century's work is that of amelioration of physical conditions amongst all civilized peoples. Exact sciences have developed of which man did not dream one hundred years ago; and the very fact of their birth has given the century the pride of the mother of a new race. But if the new sons, the latest born, are the century's jewels, what of the older, more mature scions of the past? If science, in its protean phases, deserves well of the nations, what of art, that brooded over Egypt and sat smiling on the hills of the City of the Violet Crown? The nineteenth century in its just pride points in triumph to obstacles overcome, distances annihilated, disease vanquished, man's mind and will set free, and forgets the other forms behind it, noble, vast and beautiful, the forms in whose hands is the crown to all physical achievement — those of the great arts, painting, sculpture, architecture. The stress thus far, especially in America, has been towards pecuniary success, and in the struggle, not for existence but for luxury, the fine arts have either been forgotten upon the one hand or forced to an exotic and isolated efflorescence on the other. Both tendencies, while the natural outcome of conditions, have been unhealthy and unworthy of a great civilization, and the time has manifestly come for careful consideration of the future. Exaggeration is now the rule, not the exception. To whatever branch of attainment one turns, the work is found to be keyed beyond concert pitch. "To the man with shoes, all the world is covered with leather"; and to the specialist of today there is little good to be found outside of his own profession. Especially is this the case with the engineer. There appears to be no more obstinate, aggressive attitude of any class of men than of those using iron and steel and metals in construction. To them metals are the very apogee of ideal materials, for the following good and excellent reasons: economy, both in expenditure and in space occupied, and rapidity of execution, and, it is claimed, scientific certainty in calculations of strength. And this despite the known fact that metals, unless bedded in concretes, cements or clay, are subject to marked deterioration from oxydization and from vibrations, and that this deterioration defies scientific exact statement, as it varies infinitely.

It has never been claimed that a human skeleton, admirable as it may be, is of as complete a beauty as when clothed by flesh; and similarly it seems improbable that there should be a number of men who should consider bare iron and steel construction adequate solutions of even utilitarian problems. Yet the metal constructions of the last half century all the world over are considered with complacent pride by their creators and by a large public. It is not probable that this opinion will be shared by the public of the centuries to come. The spirit of prophecy is easy to invoke and its oracular statements are incapable of proof in the present; but it is difficult to refrain from foreseeing that the excess of zeal in the use of metals will before long bear its legitimate fruit, and that they will take their natural place, that is, as secondary, not primary factors in construction work; that they will form the strengthening skeleton and must be bedded in the more imperishable substances in order to preserve their integrity; and that naked, constructive metal work will disappear.

Meantime it is proposed in London to destroy the stone bridges across the Thames and replace them with iron structures, in order to economically accommodate more traffic both on the river and the bridges, and because, forsooth, they interrupt the view — of which they are at present a very material and satisfactory part. Not that iron bridges successful from the artistic point of view cannot be built, the Pont Alexandre in Paris refutes any such assumption. But in this occur the very conditions which are advocated: the monumental portions of the bridge are of stone and the metal work takes its proper relative place. It is not however in relation to such a bridge as the Pont Alexandre, which is practically a *tour de force* of the united architects and engineers of France, that these remarks are made. It is in relation to highway bridges spanning streets or railways, and to all sorts of utilitarian iron structures, such as elevated roads and the like. These are manifestly ugly and flagrantly conspicuous, and make blindness a boon; yet a marked public sentiment makes an appeal against them and they increase and multiply. The favorite argument in their favor is, that they do their work; that the growth of our cities is such that it is unwise to make them of greater permanency; and that in the constant rapid changes of today the thing that is well enough for its purpose is adequate. A pleasing heritage we are leaving to our successors, for which we will undoubtedly receive much thanks. Because of lack of foresight, lack of precaution in regard to this very growth which we use as an excuse for our blunders, there is scarcely a large city in America that has not had to undo and rebuild and rearrange, time and time again, at a ruinous expense, the inefficient work of its immediate ancestry. How long this will continue still remains an interesting problem. However, public interest seems to be awaking to the larger problems. The old excuse that our cities were young and therefore crude, has been proved worthless by the magnificent growth within the last thirty years of Budapest, by the work in Vienna, Berlin, Frankfurt and many other cities of Europe; so that we at last see that even modern effort can be successful, and therefore village improvement societies, municipal commissions, etc., are forming. They have an Augean task before them, but that should stimulate them the more; and as time goes on the affiliation of such societies will go far to create a public opinion, without which no great work can be done in a republic — which opinion will insist upon the approval of all conspicuous work of engineers or of architects by the best men in those professions in the country. This desirable end will probably be reached slowly, but is sure to be attained.

LITTLE by little it is dawning upon the architectural critic that a great deal of the talk about the magnificent aplomb which the American architects have shown in attacking new problems, *i.e.*, the sky-scraper and iron and steel construction, have been unnecessarily eulogistic. When brought down to its last terms, it merely acknowledges that "a silk purse cannot be made," etc. The buildings which have been most praised are those which the Frenchman would consider the least *soignée*, that is they have been merely structural surfaces pierced by ungrouped, unaxised, unproportioned openings, and literally trimmed by some few lines of belt courses and cornices. They are sane, and are praised, because, unlike many similar constructions, they are not insane. Truly these are negative virtues and they have not advanced us far towards architecture as a fine art. It is doubtful if these buildings deserve as much attention as they receive. They are organically, to the great architectural monuments of the world, of about as much relative importance as factory buildings, and the latter, if similar attention were paid to them, would be considerably more agreeable.

Because the problem is new and the location of these buildings has been conspicuous and their size so great, we have exaggerated their class status. Size is not an essential element of merit at any time. If it were, the Palais de Justice at Brussels would be meritorious.

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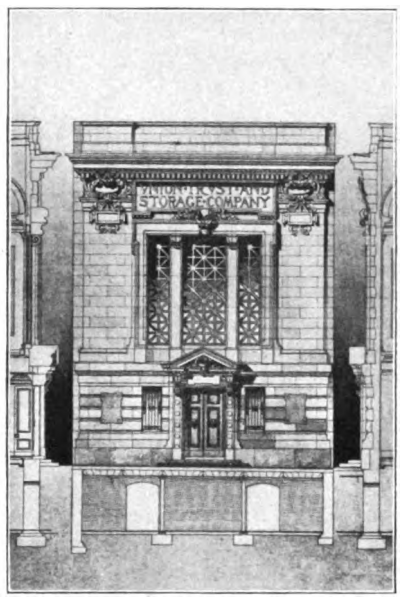
Current Periodicals.

IT IS most unfortunate that the plans of Messrs. Shepley, Rutan & Coolidge's competitive design for the United States Custom House in New York were not printed with the elevations in the *American Architect* of January 1. The elevations do not sufficiently explain the relation of the dome to the rest of the structure. As far as one can judge it would be practically invisible from the street level. The design would suffer no loss were this true. The general scheme of a titanic order of columns running through five stories and supporting an entablature, the frieze of which is penetrated at every point by windows is not one that seems to have the sanction of the best architectural principles. The rusticated corners to the pavilions are strong and admirable, and the design is sufficiently monumental: French in feeling, it lacks however just that quality of independence and originality, just that discrimination between the basic principles of the modern academic school and the more superficial qualities that are but the accidents of an evanescent style.

The four examples of contemporary government architecture in the shape of as many designs for post-office buildings in small cities, all from the office of Mr. Taylor, the Supervising Architect, serve to show very well the vast gulf that intervenes between the time of the "unspeakable Mullet" and our own. The designs are all simple, straightforward and usually excellent in proportion and composition. None of them is strikingly original, and they are all directly classic in feeling. Creditable they certainly are, and they are buildings which can never in the future ages cast discredit on the nineteenth century. The house of a Bavarian architect is an interesting example of neo-Grec; stucco undoubtedly, and equally undoubtedly, dull. A design for the Union Trust and Storage Company, Washington, D.C., by Messrs. Marsh & Peter, is a thoroughly excellent study in intelligent composition. The design, except in point of the detail of carving, is commendable in every particular.

(FROM THE "AMERICAN ARCHITECT.")



UNION TRUST CO., WASHINGTON, D.C.
MARSH & PETER, ARCHITECTS.

Messrs. Wyatt & Nolting's competitive design for the Custom House, Baltimore, published in the number for December 8, is grave and harmless. The plan is straightforward, simple and well conceived. The whole thing is reputable, but more than this one can hardly say. It offends only in its complete lack of vitality and originality. Its dignity is largely due to the constant repetition of a not particularly interesting motive. Messrs. Hornblower & Marshall's design shows on the other hand the results that may be obtained by application of a little more imagination. If anything, the feeling is French, but by no means slavishly so, while the proportions and the fenestration are admirable. Here also we have a constant repetition of one motive, but in this case the motive is exceedingly interesting. In the design for the New York Custom House referred to above the order of columns comprehends five entire stories. In this design there are but three, and the entablature is unbroken. Here one feels that the great columns do not exceed the dimensions allowable by good taste. The design is certainly in nearly every way admirable. Mr. Lord's Appelate Court House in New York, a photograph of the exterior of which is published in this number, is probably as good a thing as could be done under the circumstances, which were, indeed, just about as bad as one could imagine. The design for the Memorial Bridge across the Potomac by Mr. George Keller is a decided advance beyond anything thus far shown in connection with this proposed work. The placing of the triumphal arch, column and pylons is intelligent and logical. There has apparently been a decided improvement in taste since the time when a steel suspension bridge was supposed to be the only possible solution of a very important problem. Better than this can probably be done, but the fact remains that this is the best thus far made public. Mr. T. C. Link's design for St. Mark's Memorial Church, St. Louis, is decidedly attractive. Its Gothic feeling is adequate, yet the whole thing is sufficiently free and modern. Mr. W. A. Bates' house for Will H. Lowe is a typical example of

(FROM THE "AMERICAN ARCHITECT.")

ST. MARK'S CHURCH, ST. LOUIS. T. C. LINK, ARCHITECT.

the shingle and rough stone style that is unquestionably indigenous in America; it is picturesque, homelike and consistent.

The view of the Reference Room in the Milwaukee Public Library by Messrs. Ferry & Class hardly bears out the promise of the rather distinguished exterior. The Oakland, Cal., post-office by Mr. James Knox Taylor is a somewhat more ambitious design than those spoken of above, but quite equally good. The house for Mr. Hatheway by Mr. J. A. Schweinfurth is a good example of what may be called "developed Colonial." If one were to criticise anything it would be the multiplication of parts, which after all may well be a thing for which the architect is not responsible. The exterior develops well from the plan and is thoroughly domestic and consistent. There is nothing in the issue for December 22 which has not been spoken of before, except a sketch for a Baptist Church in Pittsburgh by Messrs. Beezer Bros. This is a first rate example of modern Colonial, the tower being particularly graceful and well proportioned. The drawing also is effective.

In *The Inland Architect* for December Mr. W. A. Potter's interior of the Church of the Divine Paternity, New York, is cold but dignified. Probably the space in the reredos, now filled with meaningless decoration, is ultimately to receive a large altar piece. This would go far to justifying what is now rather inexplicable. Messrs. Shepley, Rutan & Coolidge's buildings for the University of Chicago are curiously reminiscent of the pages of an Oxford sketch book. The combination of Merton Tower and St. John's College is excellent, though indeed the whole group of buildings ties together exceedingly well. The one unsuccessful

(FROM THE "AMERICAN ARCHITECT.")

HOUSE FOR WILL H. LOW, BRONXVILLE, N.Y. W. A. BATES, ARCHITECT.

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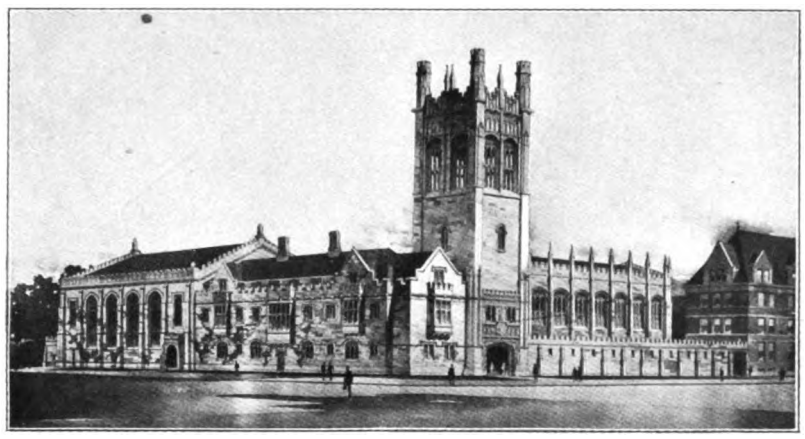
portion is the Assembly Hall, and this could be immensely improved by the addition of heavier buttresses. The Cote Brilliante Presbyterian Church at St. Louis is not a serious contribution to the problem of ecclesiastical architecture, nor yet is the First Presbyterian Church, Davenport, Ia. This latter design is a splendid example of the last, and, let us hope, final, estate of the much abused Romanesque revival. Mr. Howard Shaw's house at Oconomowoc is a very charming example of the adaptation of English domestic architecture to American conditions. The view from the garden which we reproduce here is particularly engaging.

(FROM "THE INLAND ARCHITECT.")



BUILDINGS FOR THE UNIVERSITY OF CHICAGO. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

Montgomery Ward & Company's building, Chicago, is consistently and logically bad. There is a weird suggestion of the Campanile of St. Mark in Venice in the tower that fills one with amazement and regret.

The leading article in the *Architects and Builders Magazine* is on the proposed extension of the White House in accordance with what is known as the "Harrison Plan." That the White House must be extended is sure; that it should be extended in accordance with the plans as they now stand, we hope may never occur. The scheme of a public wing and an official wing connected with the Executive residence is excellent, and the plan of one of these proposed wings is in itself intelligent and practicable. The chief trouble lies in the suggested connecting buildings, circular structures surrounded by colonnades. From an architectural standpoint these are quite impossible. The curved lines of the colonnades destroy all effect of dignity and unity, while the little one story piazzas on the fronts of the flanking buildings are most undignified. Were these circular pavilions replaced by rectangular structures without colonnades, but carrying out the simple lines of the present building, one of the strongest objections to the scheme would be removed. These same pavilions are bad, both from the exterior of the quadrangle and from the interior. That a great conservatory connecting the two wings might be a very delightful adjunct is quite evident, but it is equally quite clear that in its present form this conservatory would be the ruin of the Executive residence when viewed from the south. There seems no reason why this should not be treated as a colonnade filled in with glass, if a conservatory in this position is imperatively demanded. The whole problem is of immense importance. That it should be settled by congressional action based only on this one design is most unreasonable.

(FROM "THE INLAND ARCHITECT.")

HOUSE AT OCONOMOWOC, WIS. HOWARD SHAW, ARCHITECT.

The *Canadian Architect* contains one very delightful example of good domestic architecture in the shape of a house in Toronto by Mr. Beaumont Jarvis. We reproduce this as an indication that good work may be done in Canada as well as bad, which is usually far more conspicuous.

(FROM THE "AMERICAN ARCHITECT.")

CARRON STREET BAPTIST CHURCH, PITTSBURGH, PA. BEEZER BROS, ARCHITECTS.

In *The Builder* for November 24 are the designs by Messrs. Ernest George & Yeates and Mr. W. Flockhart, for the proposed new buildings in connection with the Strand improvement. They are about as different as one could well imagine. Mr. Flockhart's design is elaborately French, of the period of Philibert De l'Orme, while Messrs. Ernest George & Yeates' design is studiously English, of the Sir Christopher Wren type. If the former is utterly inappropriate, the latter is certainly dry and uninteresting, and by no means worthy of its eminent authors. There is nothing in the issue for December 1 that requires notice, except a most curious design for a bank front, by Mr. Ernest Newton. Mr. Hubert Corlette's design for a church and vicarage in Yorkshire, published December 8, can be criticised unfavorably only in so far as the tower is concerned. This feature certainly seems affectedly bald in its upper portion. From the drawing one would suppose that it was only partially completed. In the issue for December 15 there is a perspective and plan of Mr. Frank Baggallay's competitive design for certain municipal buildings, a decidedly imposing structure, the worst quality of which is that, at present, popular freedom in the treatment of classical details that borders so closely on unjustifiable license. Mr. A. N. Prentice's entrance gates and lodge is an exquisite piece of pencil drawing. The excellence of the design is less marked, though some of the detail, particularly that of the fence, is charming in the extreme. In the issue for December 22 is a most interesting article by Mr. Harry Budden on "An American Frame House," illustrated by examples of domestic work by Messrs. Loring & Phipps. The author has evidently been a close student of American methods of planning and construction and he touches on many of the points wherein American practice differs from that of Great Britain. He attributes to the east and to Boston in particular, the supremacy in all architectural matters, and speaks only of work in this vicinity. The "American Romanesque" he says, and justly, is dead; and he speaks particularly of the popularity of the 'Colonial' style just at present. In all his references to heating and plumbing, he is most complimentary. On the latter point he says: "Touching this subject, it may be well to caution the stranger never to show 'casing' to any fixture; the American knows better. The basins are let into marble slabs supported on nickel-plated brackets or standards, and the trap, with its vent-pipe, are all exposed below, a picture in well-finished nickel-plated brass. Nothing could be more inartistic than a display of English sanitary fittings, whereas the American counterpart would attract all who can appreciate good finish and proportions in a purely utilitarian article. The extra cost over our fit-

(FROM THE "CANADIAN ARCHITECT.")

HOUSE IN TORONTO. BEAUMONT JARVIS, ARCHITECT

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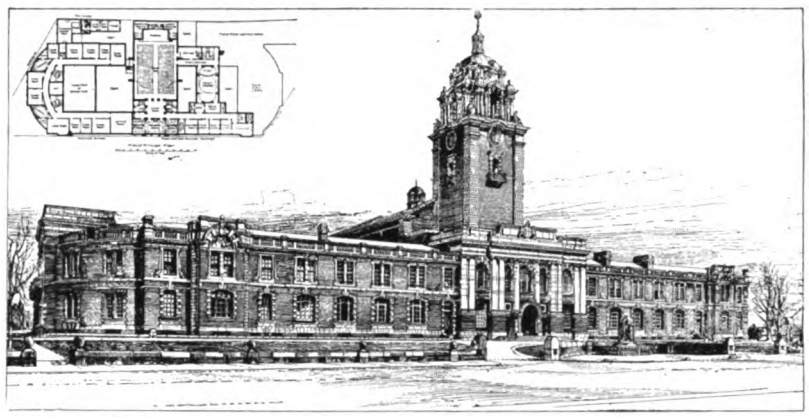
tings is considerable, but the compensation comes when furnishing, for no such fitted bedroom requires either wash-handstands or chest of drawers." The illustrations in the same number com-

(FROM "THE BUILDER," LONDON.)

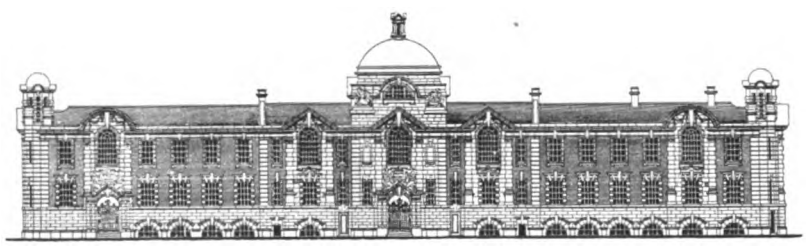


COMPETITIVE DESIGN FOR MUNICIPAL BUILDINGS, SOUTHEND-ON-SEA.
FRANK BAGGALLAY, ARCHITECT.

prise photographs of various kinds of work by Mr. R. S. Lorimer, all of it excellent to a degree. The little organ case is particularly fascinating and worthy of study. Mr. Westlake's cartoon for an ecclesiastical decoration of the "Nativity," is an example of every single thing that ecclesiastical decoration should not be. When one compares this with the late Sir Edward Burne-Jones' matchless treatment of the same subject in Oxford, one realizes how vast has been the contribution of this great master to the province of ecclesiastical art.

The best thing in the design for the Strand improvements published in *The Architect* for November 23, is the suggestion of Hampton Court, though the treatment of the public portion of the work is dignified and consistently English. There is the same recklessness in the treatment of classic motives that injures so much of modern English work, but it is less offensive than in the majority of instances. The modern work in the issue for November 30 deserves little but condemnation. In this issue is an article on "The Influence of French Architecture in America," in which nothing but praise is given to the present system of architectural education in France and nothing but an expression of hopefulness for American architecture under this same influence. The article contains an interesting quotation from the "Text-book of the History of Architecture," by Professor Hamlin, in which the present anarchical style of Paris is condemned without measure. As would of course be the case, Professor Hamlin discriminates between the underlying principles of modern French architecture and the so-called style which serves so often only to mask and confuse these very principles. The Strand improvement designs published December 7, are thoroughly dull and uninteresting. In a lecture on "English Church Architecture," by the Rev. Walter Marshall, there is a very discriminating and appreciative tribute to the essential greatness and national character of the Perpendicular style. Mr. Marshall speaks of one fact that is seldom recognized, and that is, that this particular style is the one which shows "constructive ingenuity at its zenith." The number for December 14 contains nothing of particular value. The same is true of the issue for December 21, except in so far as the Strand improvement designs by Messrs. Ernest George & Yeates are concerned, and these have been spoken of before. Professor Beresford Pite in his paper on "Tendencies of the Modern School of Architecture," shows a most inadequate appreciation of the meaning of the Gothic revival in England and of the present condition of this movement,

(FROM "THE BUILDING NEWS," LONDON.)

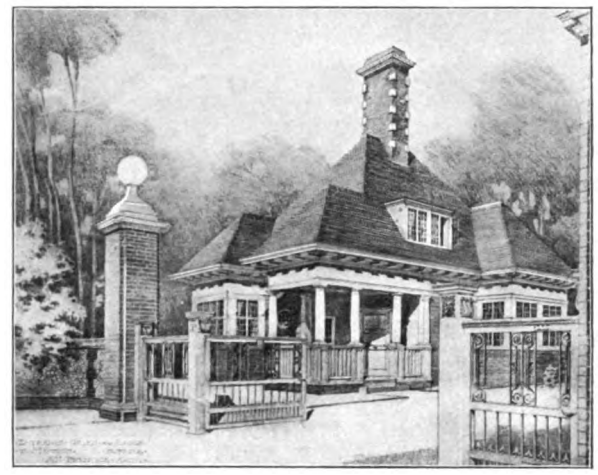


LIBRARY AND MUNICIPAL BUILDINGS, PLUMSTEAD. A. BROWNELL THOMAS, ARCHITECT.

which, instead of suffering a collapse, has advanced into a new phase of vitality impossible to the first leaders of the movement.

The authorities seem to have decided wisely in the matter of the competition for the municipal buildings, Plumstead, judging from the two designs published in *The Building News* for November 24. The selected design, by Mr. Brumwell Thomas, is conceived with great dignity, so far as the massing and general composition are concerned. The detail is, of course, effete and immoral, but this is almost an inevitable condition of things today in England. Messrs. Hall, Cooper & Davis's unsuccessful design offends less in the direction of detail, but the building is far less dignified in mass, while it is broken up and somewhat chaotic in composition. There is nothing of importance in the issues for December 7 and December 14.

(FROM "THE BUILDER," LONDON.)



GATE LODGE, SUFFOLK. A. N. PRENTICE, ARCHITECT.

There is an exhaustive article in the *Journal of the R.I.B.A.* for November 10, on the School of Architecture in Columbia University, in which this great school receives high commendation. In the issue for November 27, Commendatore Lanciani has a most interesting paper on the recent discoveries in the Roman Forum, and the operations now being carried on are undoubtedly the most interesting in their possibilities of any that have been undertaken for many years. The excavations below the Imperial work have already resulted in some remarkable discoveries. However, we note that Professor Lanciani speaks assuredly of the "Tomb of Romulus"; though his confrère, Commendatore Boni, smiles sagely when asked as to the certainty of this attribution to the great block of black marble and the empty tomb beneath that have been recently discovered. The scheme entertained by the Italian government of ultimately uniting the Roman Forum and the Forum of the Cæsars is vast in its possibilities, and should it ever be carried out, there is no limit to the opportunity for startling discoveries.

The illustrations in *The Architectural Review* for December, of the competitive design for the Strand improvement are so small as to be of little value. This number contains an interesting article by Mr. John C. Paget, under the caption, "Has Architecture gone mad in Germany?" Of course, his conclusion is that a complete affirmative is the only possible reply to the question, and, judging from the documents in the case, he is certainly eminently justified.

(FROM "ARCHITEKTONISCHE RUNDSCHAU.")

SCHILLER MUSEUM, MARBACH. FRANZ BRANTZKY, ARCHITECT.

In *Architektonische Rundschau* the illustrations aptly serve to show the accuracy of Mr. Paget's judgment. One of these we reproduce: a design so deliciously idiotic that no words can add to its absurdity.

The house in Milwaukee illustrated in our last issue and reproduced from *The Inland Architect*, was *wrongly attributed* by that journal to Messrs. Ferry & Clas. It was built from designs by Mr. Elmer Grey.

R. A. C.

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Announcements and Reviews.

NEW BOOKS.

ABBREVIATIONS.—D., duodecimo; O., octavo; Q., quarto; F., folio; v., volumes; p., pages; pt., parts; il., illustrations; pl., plates; col. pl., colored plates; ph. pl., photographic plates; f., francs; m., marks; s., shillings; p, pesetas; l, lire.

BASSERMANN-JORDAN, ERNST — DIE DECORATIVE MALEREI DER RENAISSANCE AM BAYERISCHEN HOFE. F., 180p., 11 pl., 100 il. Berlin, F. Bruckmann. 16 m.

HARTUNG, HUGO.— MOTIVE DER MITTELALTERLICHEN BAUKUNST IN DEUCHLAND. F., 2p., 25 ph. pl. Berlin, E. Wasmuth. 25 m.

LEDRU, A. ET FLEURY, G.—LA CATHÉDRÀL SAINT-JULIEN DU MANS. SES ÉVÊQUES; SON ARCHITECTURE; SON MOBELIER. F, 512p., 6 pl., 200 ph. and 8 il. Mamers, Fleury et Dangin.

LES GRANDS PRIX DE ROME D'ARCHITECTURE.— CINQUANTENAIRE DE 1850 A 1900. 4 pts., F., 470 pl. Paris, Armand Guerinet. 150 f.

KEIL, Jos.— MODERNE GESCHÄFTS-UND WOHNHÄUSER. Plans, elevations, sections and details. F., 10 pts., 6 pl., each. Budapest, Internationale Gewerbebuchhandlung. 5.20 m. per part.

MARTIN-SABON, F.— CATALOGUE DES PHOTOGRAPHIES ARCHÉOLOGIQUES FAITES DANS LES VILLES, BOURGS ET VILLAGES DE L'ISLE-DE-FRANCE ET DANS LES PROVINCES DE PICARDIE, NORMANDIE, BRETAGNE, TOURAINE D'APRES LES MONUMENTS, ÉGLISES, CHATEAUX, ETC. O., 184p. Paris, GIRAUDUN.

MIGEON, GASTON.— L'EXPOSITION RÉTROSPECTIVE DE L'ART DÉCORATIF FRANCAIS. In 10 pts., F. each pt., 10 phgr. pl. and ils. Paris, Goupil and Co. Each pt. 100 f.

PONTREMOLI, EM. ET COLLIGNON, MAXIME.— PERGAME: RESTAURATION ET DESCRIPTION. F., 250p., 12 pl., 180 il. Paris, L. Henry May. 110 f.

REBER, FR v — UEBER DIE ANFÄNG DES IONISCHEN BAUSTILES. Q., 91p., 133 il. Munich, G. Franz. 1.80 m.

ROGER-MILES, L.— ARCHITECTURE, DÉCORATION ET AMEUBLEMENT PENDANT LE DIX-HUITIEME SIECLE: REGENCE-LOUIS XV. Q., 200 pl. Paris, Rouveyre. 40 f.

FRENCH ARCHITECTS AND SCULPTORS OF THE XVIII. CENTURY, by Lady Dilke. 7½″ x 11″, xvii., 217p., 55 pl. London, Bell and Sons; N.Y., The Macmillan Co. $11.00.

Lady Dilke who twenty years ago as Mrs. Mark Pattison wrote "The Renaissance of Art in France," is now busily at work upon the French artists of the eighteenth century. Last year it was the painters to whom she devoted her handsome volume; this year it is the architeets and sculptors, and for next year she promises a companion volume on those who practised many minor arts.

ECOLE MILITAIRE.

About a quarter of the present work is given to the architects and in such space it is not possible to treat them or their work very exhaustively. But it is enough. With the exception of a single man one is not tempted to go more deeply into the subject, since Lady Dilke's architects are so surrounded by an atmosphere of officialism and patronage that they fail to leave any impression as distinct personalities. Indeed, she does not seem to be on very friendly terms with them herself, as she is always getting someone else to introduce them to us. This frequent quotation of eighteenth century French disjoints the sentence and is a needless annoyance, as nine-tenths of it might be done into English without the slightest loss.

The author is happier in her description of the chief movements of the century than in her treatment of the men and their work. She brings out clearly the change from the seventeenth century when great chateaux such as Versailles expressed "the glories of collective pomp" and "afforded a stage for the manœuvres of great crowds," to the eighteenth, when the privacy and comfort demanded by changed conditions brought about "the ingenious redistribution of the interiors of vast old buildings," and caused an elaboration of everything "that could heighten the convenience of the houses of the great." She gives a good account of the formation of the *grande place* in so many cities and shows us some of the best examples.

We come away from the reading of the book with no great enthusiasm for the work of any one but Jacques-Ange Gabriel, unquestionably the greatest French architect of the century. An artist capable of designing buildings of such distinction as the Ecole Militaire, the Petit Trianon and the Garde-Meuble with its companion building facing the Place de la Concorde, awakens a curiosity not to be satisfied by a statement, however lengthy, of his works, his relations to certain great personages and of the places of profit and honor that he held.

MODERN PERSPECTIVE, by William R. Ware. Revised edition. Text 5½″ x 7½″, viii., 336p. and 33 pl., 11″ x 14″, in portfolio. New York, The Macmillan Company, 1900. $4.50.

It is just eighteen years since Professor Ware's "Perspective" was published. It was soon seen to be the best book on the subject that had then been written. Many authors have since tried their hands at the difficult task, but the lapse of years has served only to deepen the conviction that the presentation of the subject then given was and is, if not the most elaborate and voluminous, at least the most logical, complete and satisfactory. To be sure, the text is by no means easy reading and to the youth ungrounded in geometry it must seem to have been prepared with the intent of darkening an already obscure matter. But for such it is not intended. For the man who takes it up at the proper point in a systematic course of mathematics it has no terrors. To the teacher unfamiliar with this way of looking at the thing it brings a quickened interest and a closer grasp upon the subject. To the draughtsman who thinks he knows perspective pretty well, its study will prove a revelation of things not dreamt of in his philosophy. It is a pleasure to welcome a new edition of so excellent a book, especially as the matter added broadens its scope.

MEDIÆVAL TOWNS, a series of books on old European cities. Each 4½″ x 7″, about 350p., many ils. London, J. M. Dent and Co; N.Y., The Macmillan Co. $1.75 each.

This excellent series now includes Rouen, Moscow, Florence, Perugia, Assisi, and Constantinople. Giving as they do the history of each town and an account of its most important places and things, the books are of value to one upon the spot as a supplement to the guide books, and to one at home as a ready means of gaining some knowledge of foreign cities. They show evidences of much care in preparation and an intimate knowledge of his special field on the part of each author. They are trustworthy and not dull. They are well illustrated with sketches and photographs and are gotten up in most attractive style. As is to be supposed they are concerned in large part with the architecture of their respective cities.

THE BAPTISTERY, FLORENCE.

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The Architectural Review.

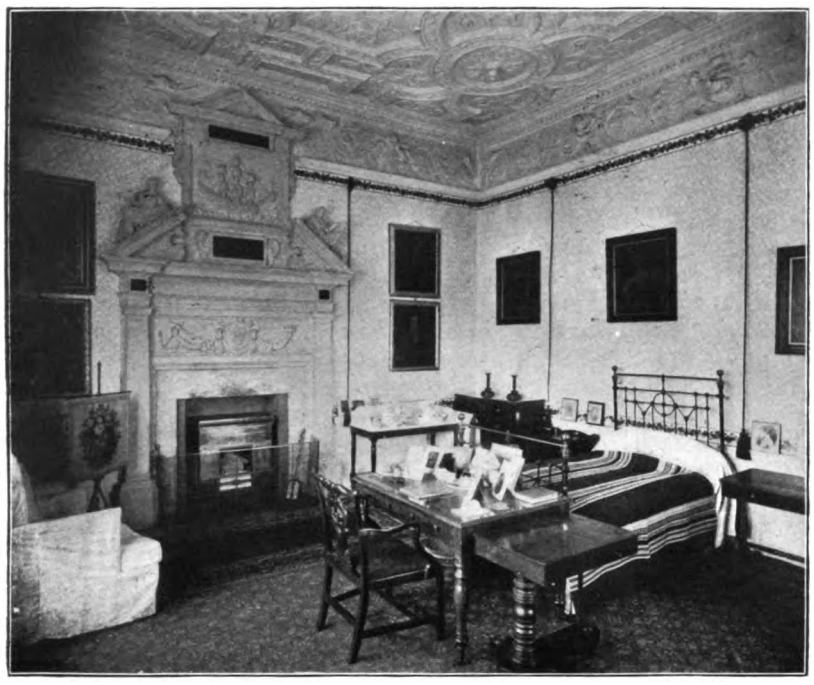
Decorative Plasterwork.

By Edward Prioleau Warren.

AMONG the subsidiary arts with which the Architect has to deal there are few of more general application and importance than that of the Plasterer. So much of our construction nowadays is of necessity concealed, and plaster is so handy a means of concealment, and indeed, when rightly used, so excellent a one, that its use in the interiors of buildings is inevitable. It is a material so sympathetic and lending itself so easily to decorative treatment and the repetition of ornamental design that a vast amount of decorative plasterwork — good, bad and indifferent (and I fear the last two adjectives are fully entitled to qualify two-thirds of the work) is being daily done. There is none of us who can well escape its use even if he wishes to do so. It therefore behooves all of us, who have to do with building and decorating, to consider and to learn what can and should, or what cannot and should not be done with plasterwork, and it is much more with a desire to direct attention to some of its uses and abuses, than with any hope or intention of giving technical instruction, that I venture to write this.

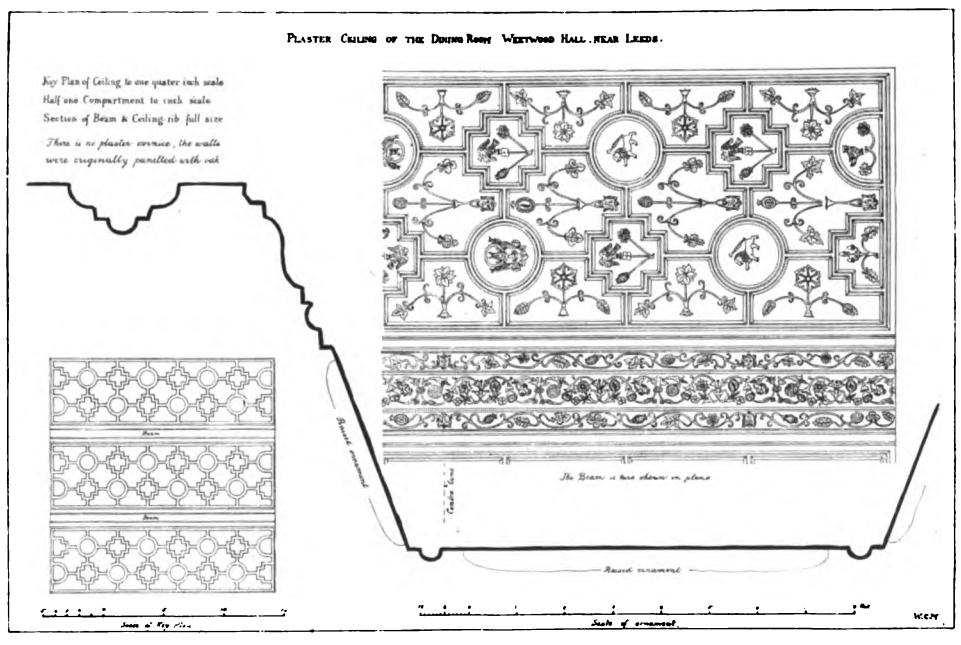
One of the first considerations that borders the subject of plasterwork is that of its fatal facility, which constitutes a great decorative danger, its comparative cheapness, its possibilities of rapid workmanship, and the endless and easy opportunities of reproduction that it affords, seem to me in the case of plasterwork to render self-imposed restraint and careful discrimination more than ever necessary to the designer.

We are all of us unhappily familiar with the incontinent cornices with their basket-work and lattices, their vines and passion flowers insecurely supported by internal wires, which bedecked the chief chambers of our fathers. We all know and none of us, I hope, love, the weirdly confectioned "centre flower" with dependent "gasalier," that formed the cherished ceiling ornament of the householder in the "Fifties," the "Sixties," and even the "Seventies," and dropped in intermittent fragments into his teacup or his soup tureen. So fearfully and wonderfully made, so all pervading were these adornments, that they begot a natural nausea in time, a nausea that, as often happens in such cases, communicated itself in mental connection to the innocent material that they vulgarized, causing sober folk



The Red Drawing Room, Apethorpe Hall.

Old Ceiling in a Bedroom at Apethorpe Hall.


Plaster Ceiling of the Dining Room Wentwood Hall, near Leeds.
Key Plan of Ceiling to one quarter inch scale
Half one Compartment to inch scale
Section of Beam & Ceiling-rib full size
There is no plaster cornice, the walls were originally panelled with oak
Beam
Beam
Beam
Beam ornament
The Beam is here shown in plane
Beam ornament
Scale of ornament.

Strap-work on Coved Ceiling.

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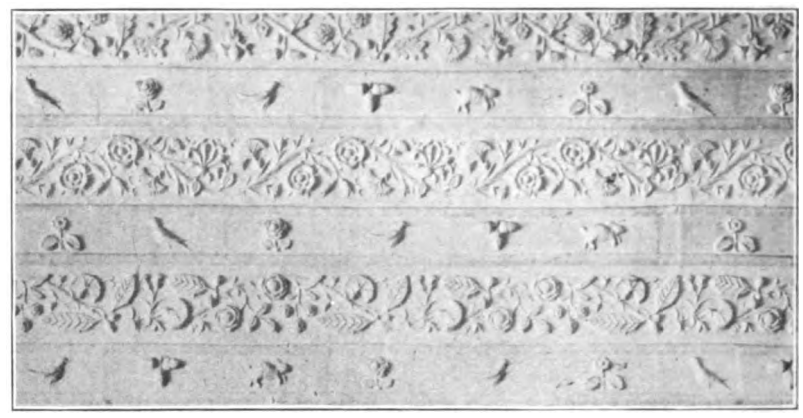
THE LIBRARY, MANOR HEATH, BOURNEMOUTH. FIBROUS FRIEZE BY L. A. TURNER.

to forswear ornament of any kind in plasterwork, to find a safe and wholesome refuge in absolute negation, absolute plainness. This was of course only a partial revulsion, and was accompanied or followed by "revivals," as they are called, of many types in plasterwork as in all architectural design.

The beautiful ceilings and friezes of the seventeenth century, which made England famous for plasterwork, were studied to good purpose by the very few, to evil by the very many, and "Elizabethan" and "Jacobean" travesties became nearly as rife as the exuberance of the centre flower period. Revivals of Italian, French, Saracenic, indeed of all and every bygone manner, have been practised, and there are many eminent plaster shops where you can buy a "reach-me-down" design in an imitation superficially correct of any style you please at so much — the term is apt — "per superficial foot." These things have had a great vogue with the uninstructed, they please because they offer a romantic suggestion of a possibly romantic original, of the manorial or seigneurial appurtenances of romantic fiction. A suggestion only, for even as copies they are poor, with their dead level-floated grounds, their railway-line rigidity of "run" mouldings, their sharp arrises and mechanical "repeats." What a contrast they offer to the originals they travesty. Any one who examines, with eyes of discernment, a good seventeenth century English ceiling, will see that beautiful as the plan of design and forms of ornament may be in themselves, they only count for a portion of the total sum of beauty. The hand of Time and recurrent coats of whitewash have often done much in contribution of effect, but the ineffable underlying charm of handiwork, of human pleasure and interest, of "handling" is there.

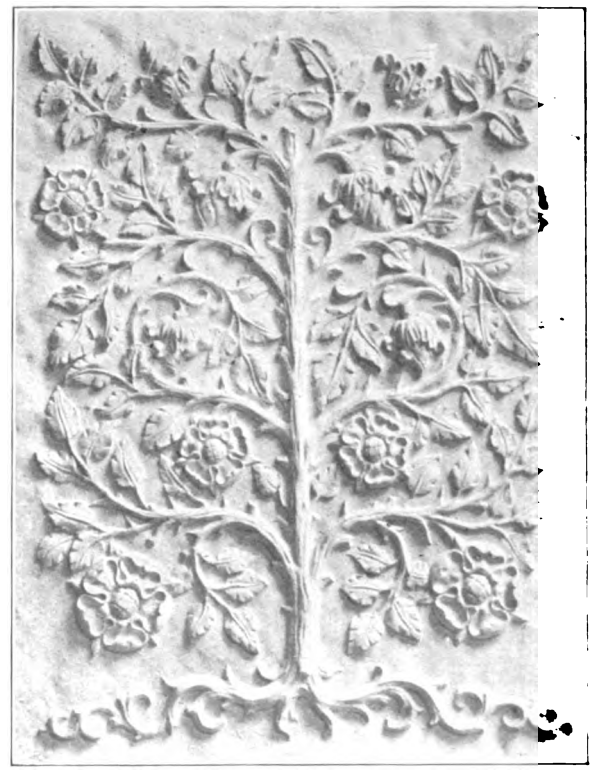
The plain surfaces are not hard and level, they are full of slight undulations, the ribs or strap work have no mechanical rigidity, they are by no means accurate at their intersections, they are softly and pleasantly molded and usually undulate somewhat with the uneven surface of the ceiling. The ornamental foliations, bosses, roses and the like, when they repeat do not



PLASTER FRIEZE. DESIGNED AND MODELLED BY ERNEST W. GIMSON.

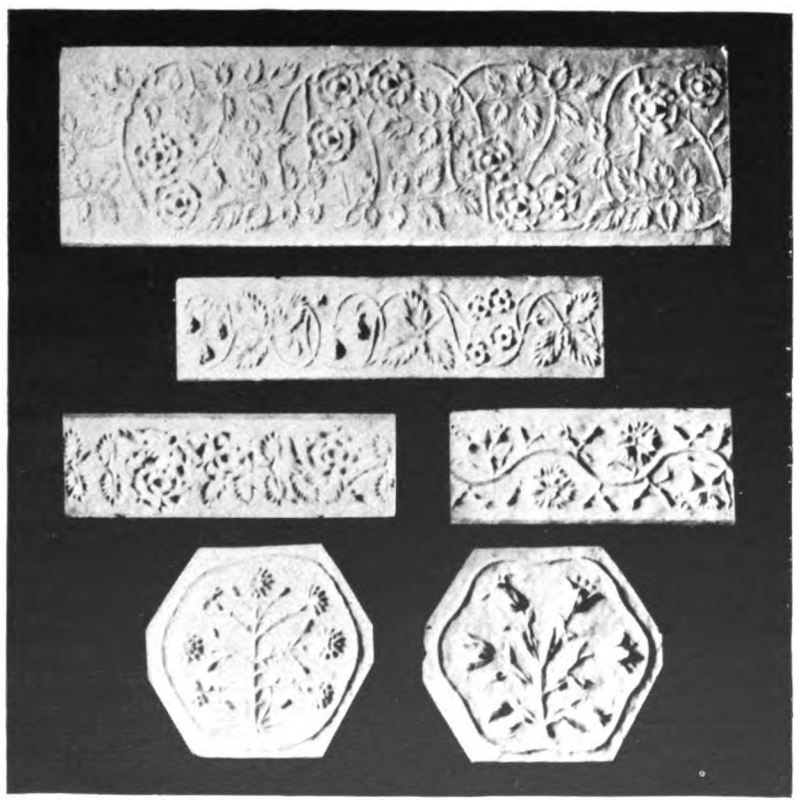
do so with regimental exactitude. Awkward corners caused by irregular wall lines, chimney breasts, etc., are lightly and nonchalantly dealt with, there is no strained attempt at fit, begotten of the drawing board; the design is curtailed, expanded, chopped off or twisted to meet the emergency in a manner that would look queer on a smart office-drawing, but is delightful in reality.

Experts differ very much as to the methods that were employed in preparing the plaster used for these old ceilings, and as to the way in which they were put up. It is of course, well known that some were rendered on lathing, some on rough withies, and some on reeds or rushes. It is obvious that casting was employed in many instances for the ornamental foliations and bosses, and it is stated that a sort of stamp or pressing mould was employed for repeating ornaments of small size, such as the roses in the beautiful ceiling at Chastleton, one or two of which I have been able to examine closely as they had fallen down; they certainly seemed to me to have been squeezed into a mould.



FRIEZE PANEL, THE LIBRARY, MANOR HEATH.

There are many indications that a good deal of the rib work was formed by pressing into the plaster ceiling while still damp, lengths of rib in a similar damp condition. One finds awkward joints and curious failures to fit to a centre — in the case of radiating ribs,— which warrant that idea.



PLASTERWORK DESIGNED AND MODELLED BY ERNEST W. GIMSON.

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If you examine a fallen bit of plaster from one of these old ceilings you will generally find it very thick and coarse, often very earthy and sometimes full of little bits of gravel, etc., the kind of stuff the conscientious architect would have to condemn. But its very coarseness helped the effect of the plain surfaces by giving them texture, a quality we so often miss nowadays. How the elaborate and complicated ceilings were designed and set out we do not know with certainty, but there was probably a rough plan which was all that a well skilled workman needed, he had his tools, his models, and his traditions. That he had models of ornaments for ceilings and friezes we know, as we find exact repetition, not only in different rooms of the same house but in different houses. And you will often find ornamental design obviously intended for a ceiling formed into a frieze or used to

PART OF FRIEZE, THE LIBRARY, MANOR HEATH.

decorate the spandrils left between the horizontal frieze and the end of a vaulted ceiling, as in the Library at Merton College, Oxford. It is probable however, that much, if not most of the decorative design was modelled *in situ* on the ceiling itself, partly with tools, partly with fingers. When fingers were used upon the actual plaster it is obvious, as every plasterer will tell you, that the lime used cannot have been as sharp as that we use now, it must have been old or deadened, or no man's fingers would stand it.

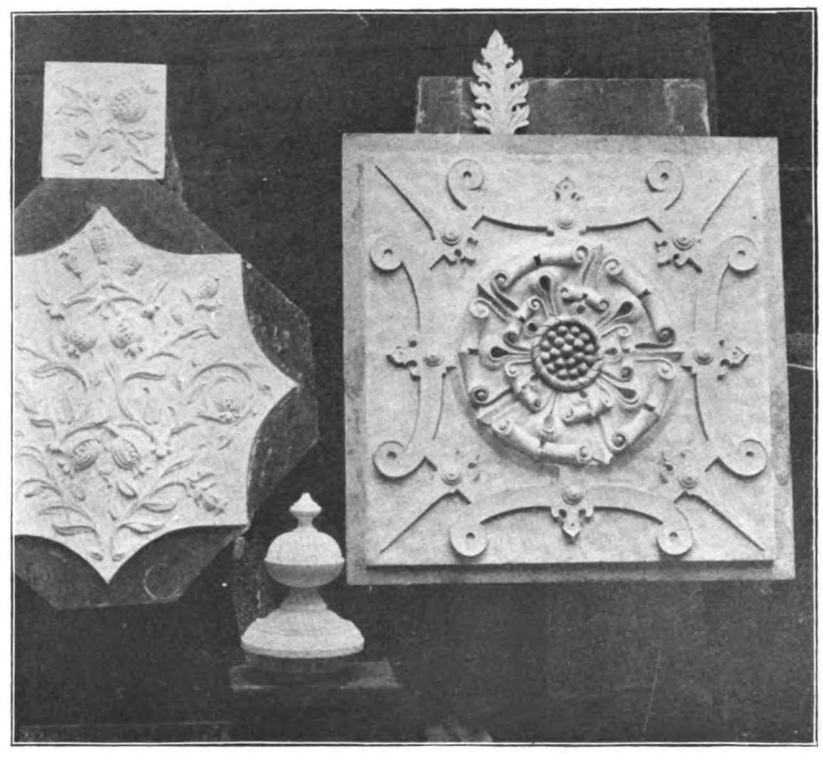
There are many lessons to be learned from the abundant examples to be found in almost every county of England, of beautiful old plasterwork, while Scotland, Wales and Ireland have their characteristic examples, and one of them is the extreme importance of plain surfaces and of texture. I am glad to know that within the last few years that lesson has been taken to heart by one or two artists who have turned their attention to plaster-

SMALL FRIEZES. BY L. A. TURNER.

work. There were some striking instances of the fact in the work of Mr. Ernest Gimson at one of the Arts and Crafts Exhibitions in London, work full of charm and feeling and quiet originality, and delightful in uneven surfaces, roughish texture and broad unlabored modelling, work as different in spirit from the average mechanical plasterwork of today as was that of the Elizabethan or Jacobean plasterer. Mr. L. A. Turner is also responsible for a great deal of charming plasterwork, chiefly fibrous.

THE DRAWING ROOM, MANOR HEATH, BOURNEMOUTH. FIBROUS CEILING BY L. A. TURNER.

I believe that the first essential of success in plasterwork of frieze or ceiling is the treatment of the ground. It will be difficult, but necessary, if we are to succeed, to wrest from the modern workman his ideal of perfectly even floated and set levels, innocent of the faintest undulation, as fresh, thin snow over a sheet of ice—and looking just as cold and hard. It is amazing with what skill a good and conscientious plasterer, armed with his float and straight-edges, will arrive at that result. It is neat, it is smart, it is difficult to do, and he is proud of the achievement, and I don't blame him; he does well what is expected of him, and satisfies his conscience we will hope. When his ceiling is to be sub-divided by ribs or decorated with ornament of any kind, he still appears to be ruled by the instinct for sharpness, hardness and rigidity. He starts with a billiard table surface, the ribs are run with a zinc mould *in situ*, or cast in a run reverse mould and put up subsequently, the ornaments are cast from sharp, feelingless models, and the work reaches a wonderful perfection of mechanical accuracy, which to the mind of an artist is its glaring imperfection. The arrises are sharp as razors, the beads are round and smooth as glass tubes, a correspondence religiously exact is maintained on both sides of a centre line. The cornices are run as accurately,



PORTIONS OF FIBROUS PLASTER CEILINGS. BY L. A. TURNER.

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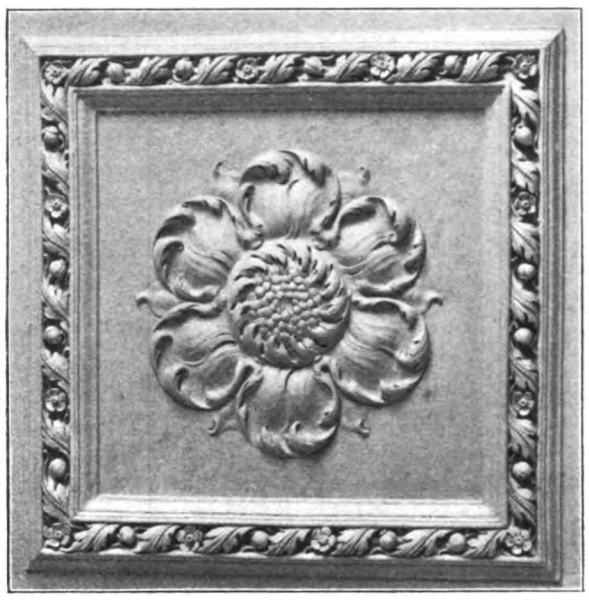

FIBROUS PLASTER CEILING PANEL FOR DRAWING ROOM.
MODELLED BY T. E. JAGO.

as mathematically as the rest, and "the drawings and details are faithfully observed." The result is naturally as unsympathetic as the method. I speak of the average; I am well aware that fortunately there are exceptions; I am happy in believing that they are many, and the number seems likely to increase rapidly as architects increasingly devote more time and thought to what is one of the most interesting and important crafts amongst the many that they rule. What we need, it seems to me, to fit us for a more competent control of plasterwork, as of so many crafts, is to draw less and model more. Fortunately, within the last few years a good many sculptors of talent have turned their attention to decorative plasterwork; and beautiful ceilings, friezes and panels, in low relief, stand to the credit of several men whose names are well known as artists. There is an increasing demand for decorative work in plaster. People, even of moderate means, are no longer generally content with the blank white lids of the boxes they live in. This discontent is exemplified in many ways; one of them is that suburban joy, the patterned ceiling paper; other indications are the patent substitutes for modelled ceilings, whose illustrated catalogues with their alluring titles are lavished on the letter box and waste paper basket of every architect. A desire for decorative friezes is also prevalent, and is exemplified by precisely similar instances. If this discontent is responsible for many queer results and unlovely makeshifts, it is not in itself ignoble, it is our business to divert it into wholesome channels. The instinct to enrich the ceiling or the roof is I think a natural and an obvious one; the roof is surely as worthy of adornment as the walls. In a church or a great hall it is or should be the crown and glory of the whole scheme. In domestic work, in the average comfortable home, the cheap substitute for modelled plasterwork obtains a readier acceptance on account of the fact that we dwell — most of us — like hermit crabs, in other people's shells. The leasehold condition of our occupancy has begotten a leasehold type of decoration; the householder wants something that will "last my time" — or at any rate suffice for 7, 14, or 21 years — so he not unnaturally shrinks from permanency which implies cost, and he thinks the real thing costly. But as a matter of fact it is by no means necessarily so. With care and thought and a little ingenuity it is possible to get good decorative results in plaster at small cost. There are many ways for instance of redeeming the absolute bareness of a plain plaster ceiling without much expenditure. You can have a well moulded cornice and divide your ceiling into plain panels by means of shallow ribs. At very little extra cost, if your design repeats you can put some simple little ornament into the panels. You can dispense with ribs and have ornamental corner pieces and a centre, or you can leave the general field plain and have an ornamental border next the cornice, and modelled in low broad relief. Where your conditions make it possible, and, I should say, in a longish room or corridor, you can drop the cornice a little way down the wall and form your ceiling to a shallow curve; this may be delightful in itself, even if quite unrelieved, or can be very effectively decorated with light ribs at intervals and simple flattish ornaments. There is really no end to the simple and effective possibilities of very slightly decorated ceilings. I have seen an old ceiling in a low room at Oxford, which has four corner ornaments and a centre, very simply modelled in a highly conventionalized grapevine design, and it wants nothing more; but the plain surface is such as would horrify the skilled plasterer of today.

PAINTED AND GILDED PLASTERWORK. THE DUCAL PALACE, MANTUA.

The ceiling under an ordinary collar rafter roof frequently gives a pleasant opportunity for plaster decoration. You can accept the splayed side between ceiling and cornice, and treat it as a sort of sloping frieze, ornamenting the flat under the corners more simply and sparsely, or you can fir out and form a curved or vaulted ceiling as I have suggested before; and a vault is one of the most delighful fields for decoration.

When cost is not a closely restrictive consideration the range of possibilities is wide for ceiling, frieze, decorative panels on chimney-breasts or such like positions, or for the treatment of the walls themselves. It is sometimes desirable, in a hall or a ball-room for instance, to treat the walls with a permanent architectural decoration that precludes further adornment by means of pictures, wall-paper or hangings, and this, if you use low relief, and have a good protective base or dado, can well be done with plasterwork, by means of pilasters, decorated panelling, relief, etc. If pilasters are used it is generally advisable to enclose the plaster relief in a wooden frame, for preservation's sake. Whatever the field of your decoration, it is necessary of course to use restraint, to avoid overcrowding and fussiness, to aim at a broad decorative result, to remember that you will cheapen your devices by over repetition and spoil your ornament by over elaboration. The eye wants some unornamented spaces to rest upon. It seems to me in most cases wise to have rather plainly treated walls and a simple frieze, for instance, when your ceiling is elaborate, and a simple ceiling when you want an elaborate frieze. It is hardly necessary to say that

FRIEZE AND CORNICE FOR DRAWING ROOM. MODELLED BY T. E. JAGO.

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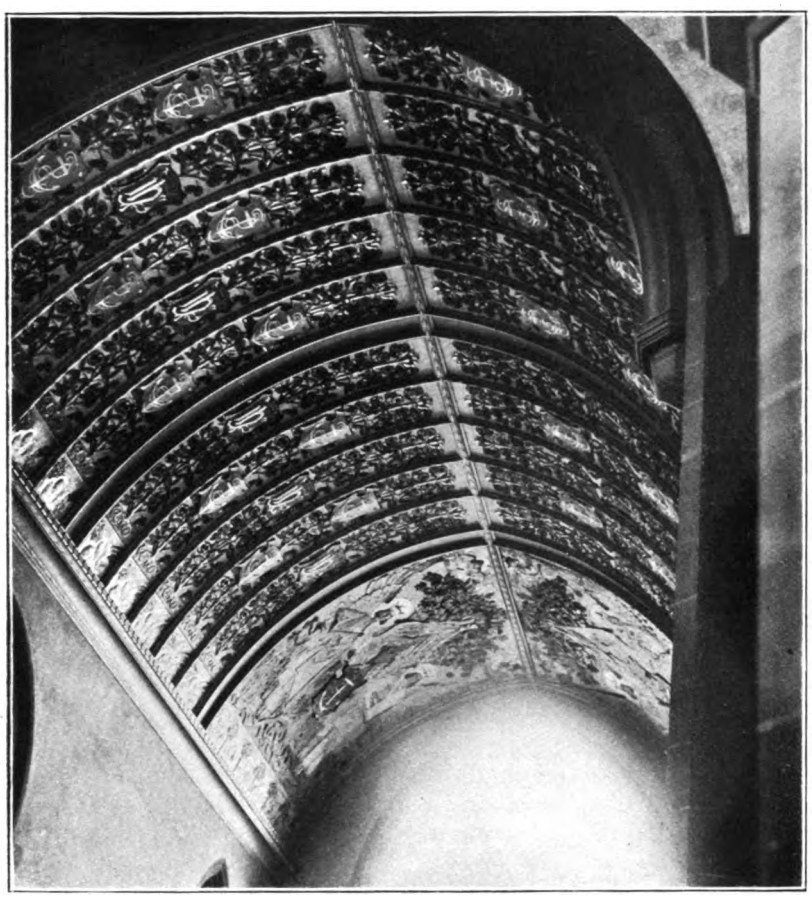
your plasterwork should be "plastery" in effect, round and soft, and should not imitate the treatment of any other material.

The ceiling, frieze, panels or whatsoever form the plasterwork may take, should fall into the architectural scheme of the interior they contribute to; they must be in coherent relation to the rest. The scale must be preserved, and there are many considerations to be taken into account in designing a frieze or ceiling, the proportions of the room of course first. It is obvious that the same design would be inappropriate, for instance, if applied to two rooms, one of which was ten feet high and the other twenty, and that a long low room needs different ceiling treatment to a high square one. Then the lighting must be taken into account. Where the tops of the windows reach nearly to the ceiling, and especially where a longish room has such windows pretty evenly distributed along one side only, very delicate relief will tell at a considerable height. In the same room if the windows are low, or so small as to give inadequate light, the relief will require to be bolder in order to tell. A room lighted from the opposite sides, giving a strong cross light, is the most difficult to treat successfully. The cross light defeats the shadows and spoils the effect of relief; in such a room greater emphasis, greater sharpness of modelling is advisable. All these remarks are intended to apply to daylight

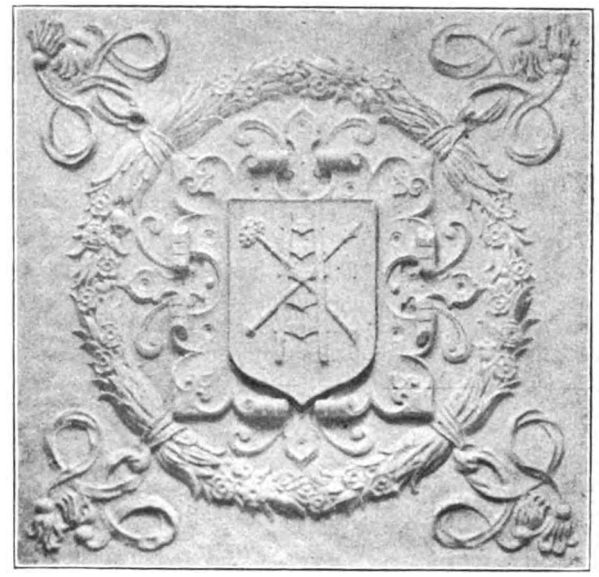


Chancel Ceiling, St. Clement's, Bradford. Fibrous Plaster with Wooden Ribs.
Designed and Modelled by George Frampton, A.R.A., Colored by R. Anning Bell.

effects, but artificial lighting should be considered too. In great reception rooms chiefly used at night, and in all rooms intended to be brilliantly lit, say by electric light, it is well to keep the relief rather softer and more delicate than in rooms of more ordinary character or illumination.

As a general rule, in an averagely lighted room, up to thirteen or fourteen feet in height, the relief of ceiling mouldings or ornaments does not require very great projection, if the ceiling is left white or nearly white, as relief looks exaggerated. Ribs, I think, are best rather broad and shallow in form, and with a tendency to round members rather than sharp arrised ones. Their size of course must depend upon the scale of the room, the height at which they occur, and the effect aimed at. Constructional beams dividing the length of a ceiling frequently help the design greatly, and are capable of very effective treatment in themselves. In many a splendid old ceiling the ornament was confined entirely to the beams and the cornice with which they intersected.

Where there are no beams I am personally inclined to prefer detachment between the decorative design of the ceiling and the cornice. I like a margin left along the cornice. This helps you if you wish to leave the ceiling whitish, and to color the cornice, and generally speaking the cornice must be regarded as the crown of the wall, and not as the beginning of the ceiling.



Roof Panel in Fibrous Plaster. Groombridge Church, Kent.

However, that is after all a matter of design or circumstance; it is risky to generalize too freely. But it is safe to say that too much attention cannot be bestowed, first on the ground surface, whether of ceiling frieze or panel, and second on the modelling of any ornament, whether simple rib or foliated or arabesqued design. If you cannot be sure of getting good modelling, have none at all; find safety in plainness. If you wish to avoid sharpness and hardness have ribs and cornices modelled, not run; keep them simple and broad, not liney and wiry. Generally speaking, I believe that for ceilings a more or less geometric basis for the leading lines gives the happiest effect; the arrangement should at any rate be ordered, if not formal. But whatever the basis and whatever the treatment the design should essentially be a ceiling design, the ornamentation of a flat surface, to be seen from below. In a room where it is intended to be seen from all points it should "read," as it is called, in all directions equally well, though it may have a main longitudinal or lateral tendency. It is perhaps hardly necessary to counsel the avoidance of any obviously unsuitable type of design for a ceiling, such as swags and festoons, suitable perhaps on a vertical surface like a frieze, when the sense of vertical dependence is appropriate, but inappropriate and awkward in a ceiling. A frequently effective treatment for a tallish frieze is to have some form of ornament repeated at widish intervals, the interspaces being either quite plain or filled with a plain moulded panel.

I have so far dealt with the consideration of plasterwork for the interiors of private houses. Great mansions and great civic buildings differ in degree rather than in kind from these, and as regards their internal plasterwork the principles applicable to smaller buildings apply to them. Where deep beamed and coffered ceilings are used greater structural support is needed for them, and bolder modelling and moulding, of course, to preserve their relation in scale to the architecture. They often however present the decorative problem of the treatment of domes of which in a civil building I have not yet seen a strikingly original treatment in plasterwork. I have seen, we have all doubtless seen, dozens of domes treated with diminishing coffered panels, whose framework ascends on converging radial lines. Wren left us many fine instances of these. The dome of St. Stephen's Walbrook is, I think, the most beautiful instance I know, and indeed Wren's churches and those of his pupils and immediate successors provide an abundant field for study of a certain type of design in plasterwork, mannered and formal very often, but full of vigorous character and excellent workmanship.

Small Frieze. By L. A. Turner

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A great deal of the plasterwork, which is by no means confined to the ceilings of our city churches, is, of course, subject to the criticism of being in direct and purposeful imitation of classical Italian models in stone or marble. The coffered soffites of the arches of St. Bride's, Fleet street and of St. Katherine Cree show this strongly, and it is observable that in St. Paul's Cathedral stone and plaster details are precisely of the same character. In St. Stephen's Walbrook, there is much fine plasterwork beside the dome, there are light and narrowish arch soffites with running patterns of roses, etc., and the transverse arches of the vaulted roof mark the plain vaulting bays, unrelieved except by a large centre boss, with a boldly modelled bunch of convoluted foliage ornament. The churches of St. Mary Aldermary and St. Katherine Cree both have groined Gothic ceilings in plaster, very reprehensible theoretically but distinctly picturesque. And at St. Mary's Aldermary the arch spandrils of the nave arcade are charmingly filled with coats of arms and flowers and fruit, etc. This is a good instance of the effect of confining ornament, using it to give special emphasis to particular features of construction, the wall above the arches being perfectly plain. Christ Church, Newgate, shows a sparing use of plaster adornment. And the beautiful little interior of St. Anne and St. Agnes, Aldersgate, shows in its large decorative panel borders, its shallow arch cofferings and the enriched soffites of its corner spaces, some graceful and delightful examples of this Anglo-Italian style of plasterwork.

It has been reserved for the last few decades of the last century, and the devotees of the Gothic Revival to find that plasterwork is inappropriate to the interior of a church. In the seventeenth and eighteenth centuries, and until near the end of the first half of the nineteenth, plaster ceilings were the rule and not the exception in churches. A great many very charming ones have disappeared before the hand of the restorer, but several seventeenth, and numberless eighteenth century examples remain.

I am glad to see that plasterwork is regaining its place in church interiors, it provides at any rate a pleasing variant to ceilings of stained or painted deal, or to open roofs with timbers of small scantling. For the enriched ceiling of sanctuary, chancel, or side chapel, I think it is a most excellent material, and the invention of fibrous plaster makes it possible with little difficulty and comparatively small cost, to use enriched plasterwork not only for ceilings but for other decorative purposes in churches.

The slabs of plaster which bear portions of the design, or completely fill separate panels, are put up like wood-work and screwed to the rafters, or firring pieces, put to receive them. Each slab should be composed of thinnish plaster, embedding layers, usually two in number I believe, of very wide meshed canvas, the plaster being worked well through the meshes; they are stiffened with laths or battens, and can be worked to any required angle or curve. If the relief is not great they are very light. Where a number of slabs have to be joined to form a ceiling, without intermediate ribs, it is customary to pack damp canvas between their meeting edges which not only protects them, but forms a stiff setting when it dries. The fissures are subsequently pointed in with plaster. Brass screws should be used for fixing, and the screw holes of course must be stopped in. If steel screws are used they require to be coated with Japan or paint to prevent the inevitable rust from staining the plaster.

In my church of St. Clement's at Bradford I had the good fortune to secure, for the decoration of the chancel roof, the services of Mr. George Frampton, who modelled the fibrous plaster ceiling, and of Mr. Anning Bell who colored it. In this case Mr. Frampton was first provided with a model, to a scale, I think, of one-quarter full size, of one side of the curved inner roof. On this he modelled his first sketch. He then set to work on a full sized model of the eastern bay, and upon the repeating ornament of shields and rose trees, and the frieze of cherubs that fill the rest of the ceiling. Casts were made from his models and were screwed up, joined, and stopped in the manner I have before described. The ridge, cornice, and vertical ribs are of deal, and are painted and gilded with the rest of the ceiling, which was dry and paintable within a day or two of fixing.

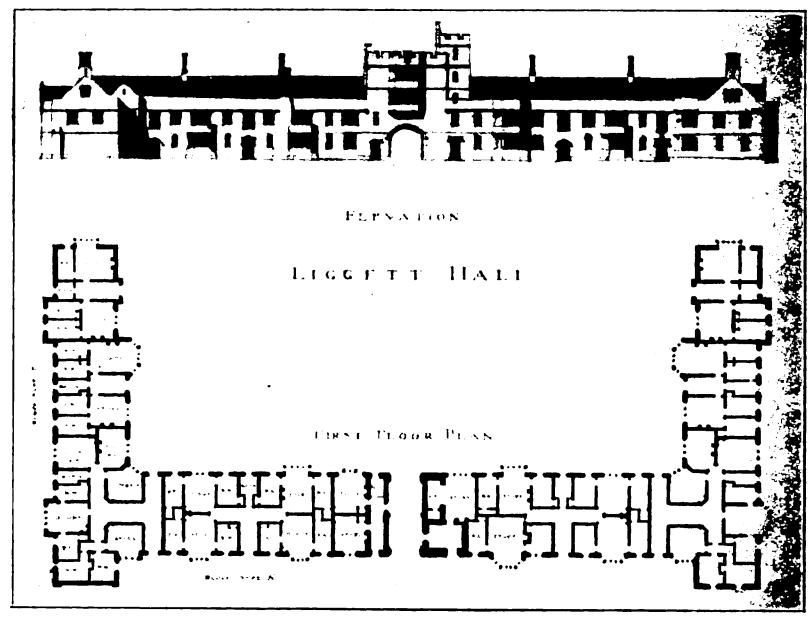
The use of fibrous plaster enables one to escape the flatness and rigidity I have spoken of as due to floating surfaces and running mouldings. The casts bear the direct impression of the modeller's handling. The use of this material is not without its artistic dangers, the chief of which is that its modelling is not as a rule done upon the actual ceiling. It is possible, of course, to model *in situ* and then cast from the models elsewhere, and that I fancy would be one of the safest ways in which to prepare the design of a fibrous ceiling, for nothing can quite come up to the actual position and the actual lighting of the building for which the work is destined. The next best method is to arrange your model in the workshop at as nearly as possible the height that the ultimate casting will occupy, approximating as far as possible to the conditions of light and surroundings, and modelling the ceiling from below. If you cannot manage this it is wise at least to get your model either conveyed to the site it is to occupy, or hoisted up in some similar position for your judgment of effect.

It is essential in case of a ceiling with a cornice and divided by plaster ribs, to have cornice and ribs cast from models also, not run. In the case of ribs this can be efficiently done by casting a reverse from the first model and pressing the clay into it to form ribs for the model section of the ceiling. The laying of the moist clay ribs into the ground surface of the model insures the avoidance of rigidity. I have said that it is impracticable to mould with the fingers the actual plaster, so as to avoid casting altogether, unless that plaster differs very much from what we generally use. But that difference is now obtained, as I am told, by the use of old or deadened lime, and some special kind of sand; and ceilings and other decorative work can be modelled in plaster in position. That it seems to me must be the best plan possible when the object is to avoid repetition, and when costs admits of it, for the more exact repetition can be avoided the better will be the result.

The consideration of decorative plasterwork for the exteriors of buildings is almost a subject by itself. As you know, a great use of it was made in certain districts, the Eastern counties of England especially, in the fifteenth, sixteenth and seventeenth centuries. "Sparrows" house at Ipswich is a striking instance of rather coarse and crude, but very picturesque adornment. A good deal of external plasterwork (using that term to cover work in cement and selenitic mortar) has been done and is doing in our time, as several of Mr. Norman Shaw's buildings testify. Until quite recent times the old traditional and delightful Essex "stick-work" was done by village plasterers on rendered cottage fronts, but I fear that tradition has gone the way of many others.

One suggestion I would make with regard to external work in low relief, is that the relief should be stronger on the north side of a building than on the others.

I have now only a few words to say as to the treatment of finished internal plasterwork. When the plaster, fibrous or otherwise, is perfectly dry, it can be treated with a thin coating of wax dissolved in turpentine, wiped or rubbed here and there with a rag. This gives it a pleasant, soft, ivory-like appearance that is more agreeable than the even tint of distemper. If heraldry is employed the coat of arms must of course be colored, or the blazonry is incomplete. There are some good instances of the effect of emblazoned coats, occurring in a general field of toned white plaster, in the cloisters of Corpus College, Oxford. It is a contrast of which I am fond, that of richly toned heraldry and toned white plasterwork. In church work it is likely that color over



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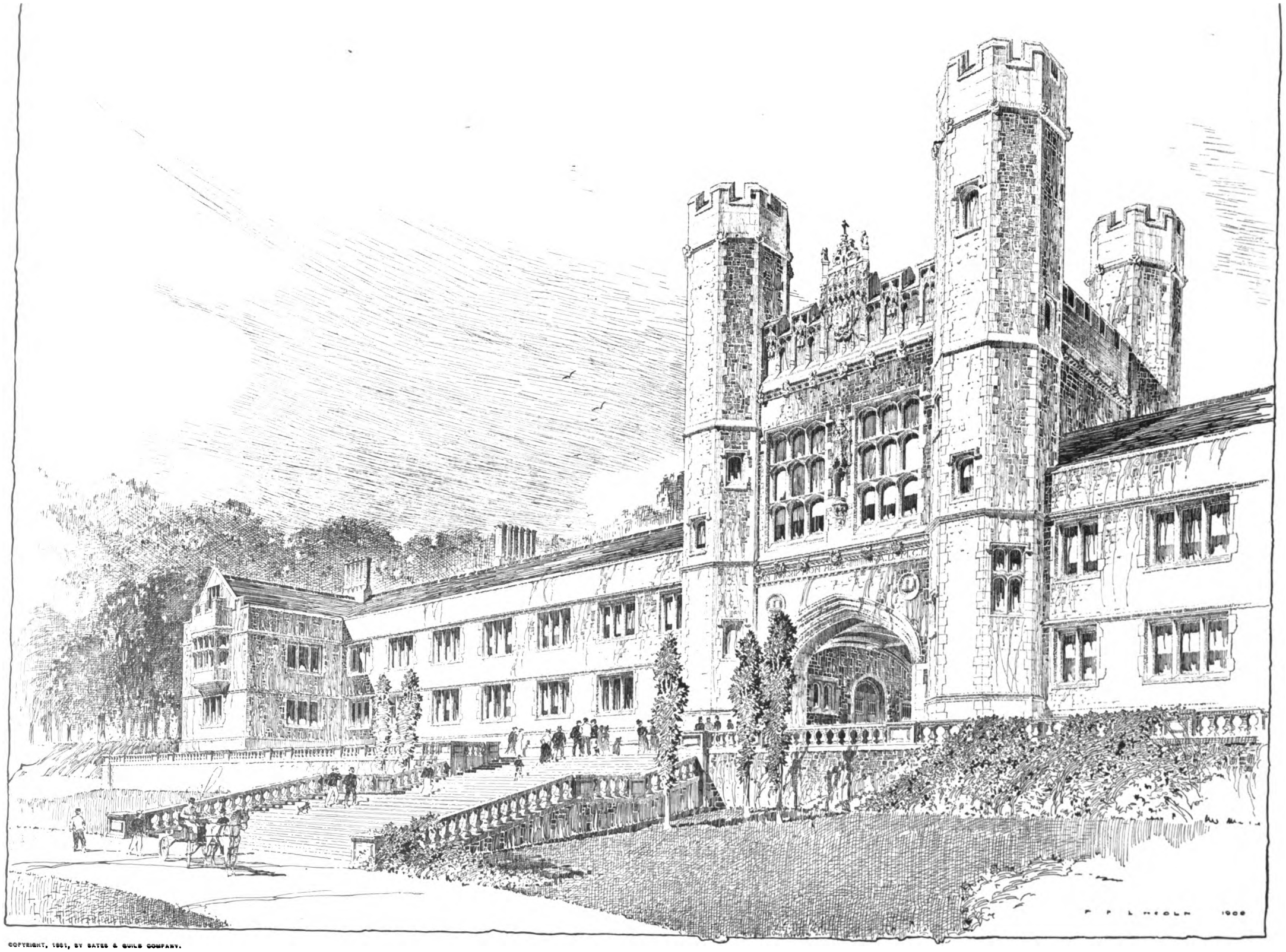

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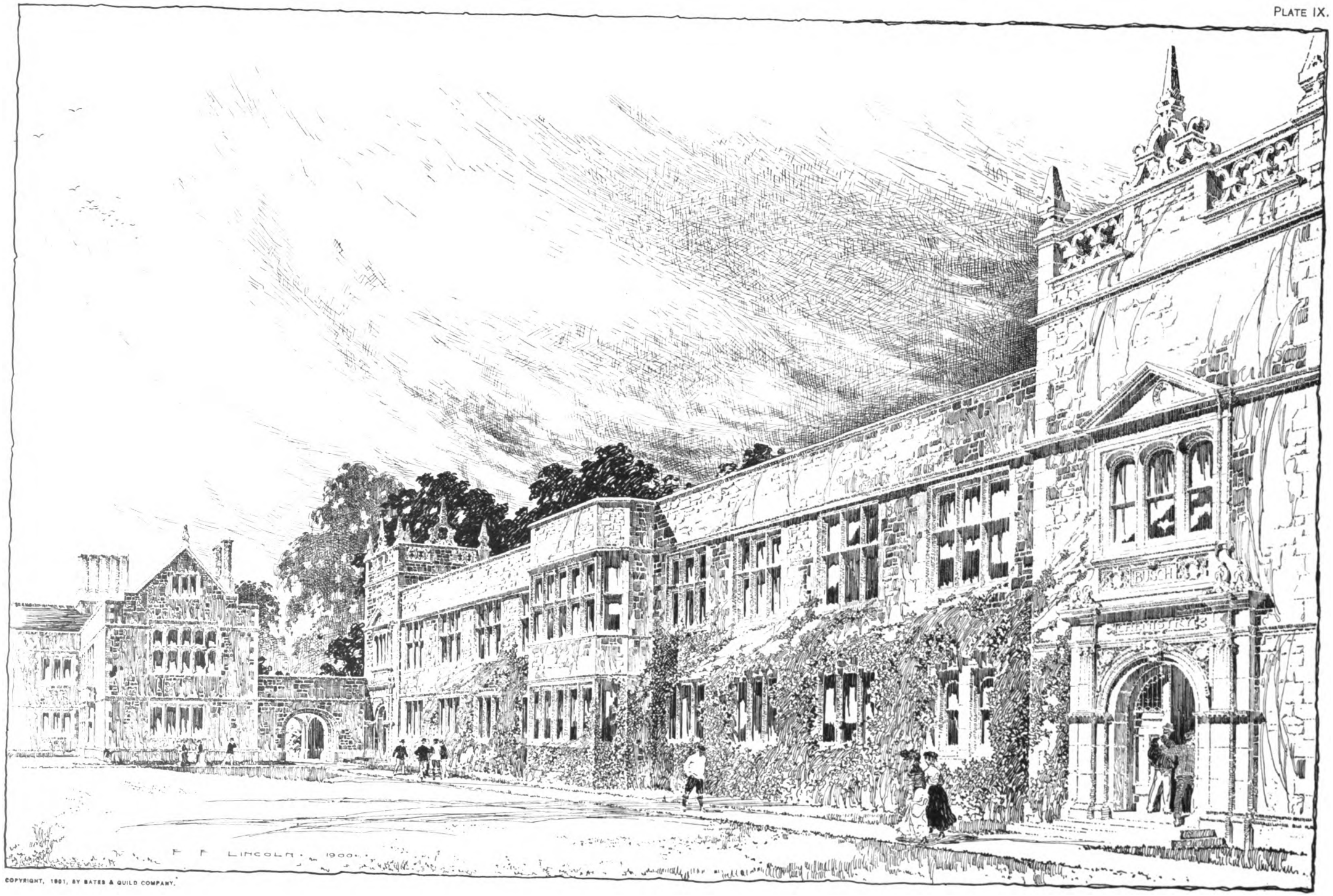

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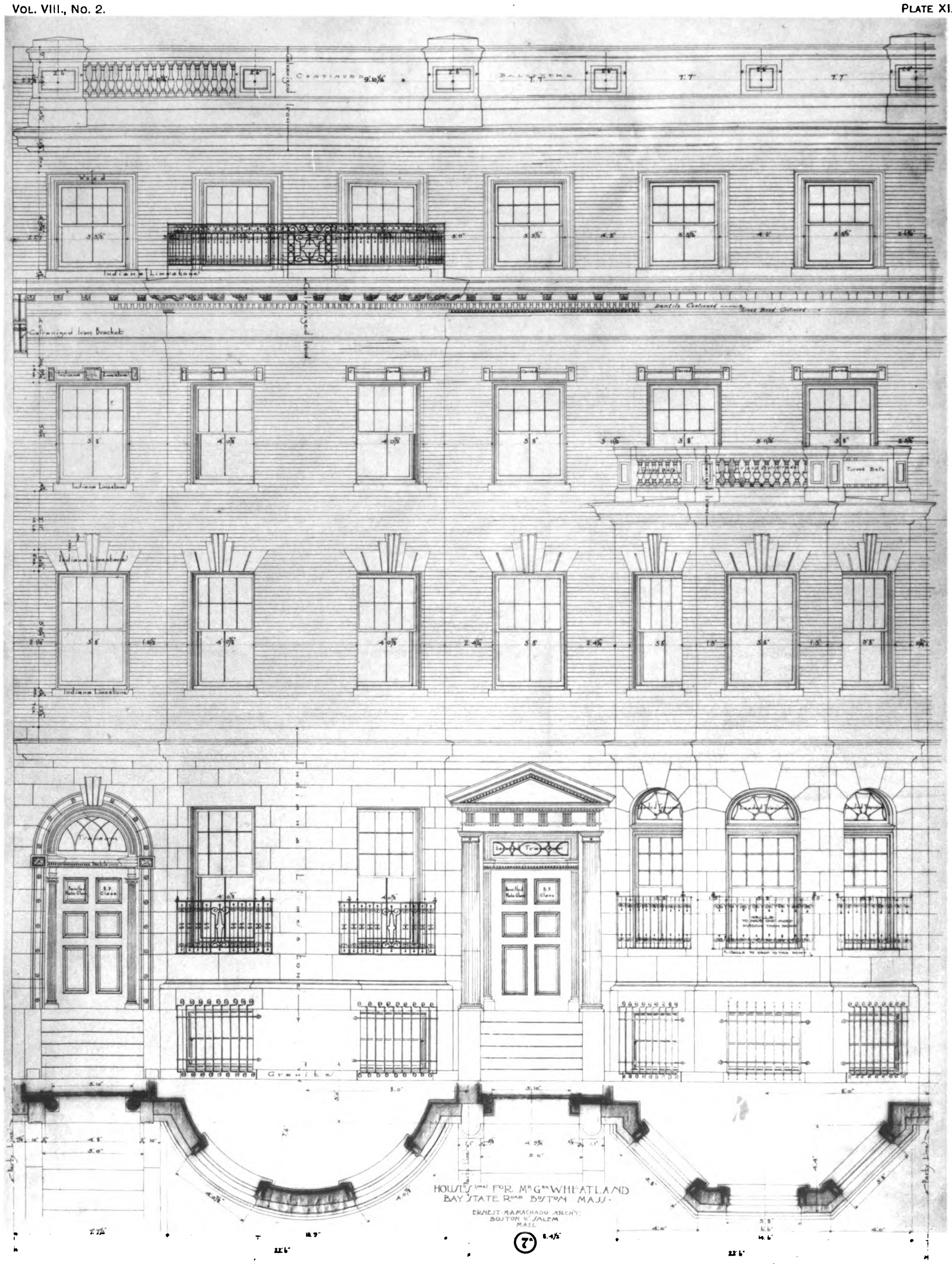

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HOUSES ON BAY STATE ROAD, BOSTON, MASS.

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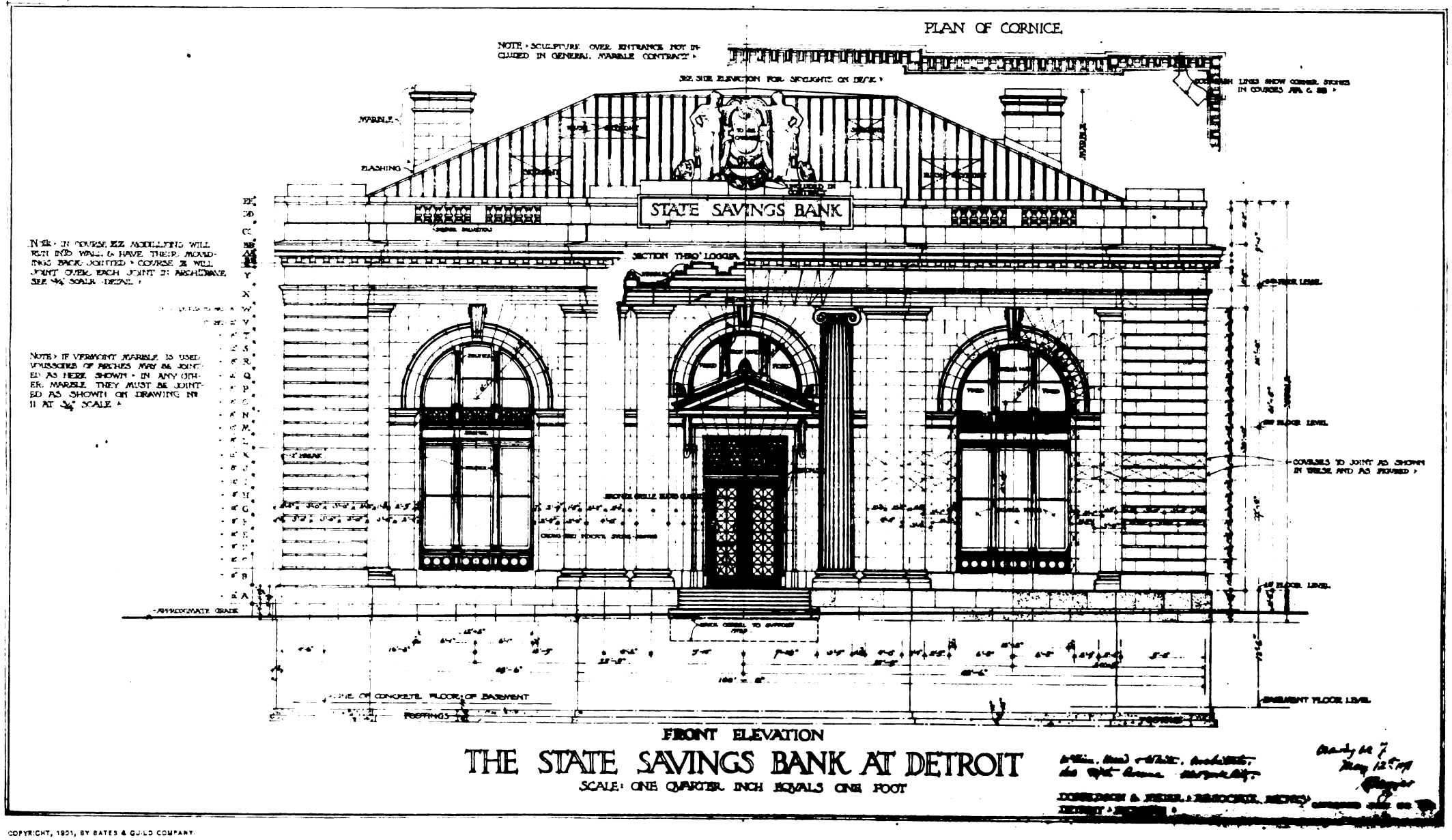
PLAN OF CORNICE.
NOTE:-SCULPTURE OVER ENTRANCE NOT INCLUDED IN GENERAL MARBLE CONTRACT.
SEE SIDE ELEVATION FOR SKYLIGHT ON DECK.
MARBLE
FLASHING
STATE SAVINGS BANK
SECTION THRO' LOGGIA
NOTE:-IN COURSE EE MODILLIONS WILL RUN INTO WALL & HAVE THEIR MOULDINGS BACK JOINTED. COURSE E WILL JOINT OVER EACH JOINT IN ARCHITRAVE SEE ¾" SCALE DETAIL.
NOTE:-IF VERMONT MARBLE IS USED VOUSSOIRS OF ARCHES MAY BE JOINTED AS HERE SHOWN. IN ANY OTHER MARBLE THEY MUST BE JOINTED AS SHOWN ON DRAWING Nº 11 AT ¾" SCALE.
COURSES TO JOINT AS SHOWN IN SECTION AND AS MARKED.
LINE OF CONCRETE FLOOR OF BASEMENT
FOOTINGS

FRONT ELEVATION

THE STATE SAVINGS BANK AT DETROIT

SCALE: ONE QUARTER INCH EQUALS ONE FOOT

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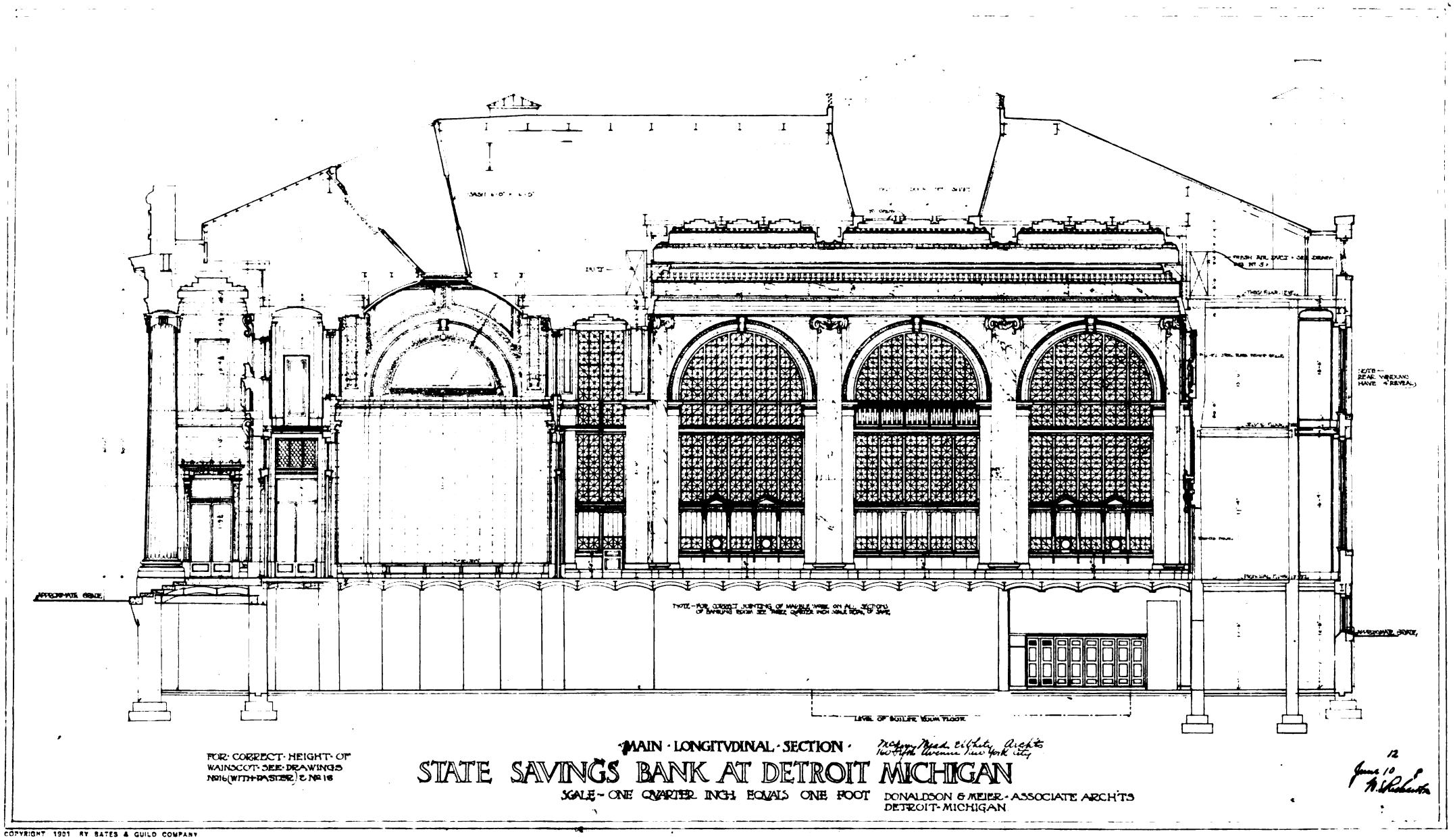
MAIN · LONGITUDINAL · SECTION ·
McKim, Mead & White, Archts
New York Bureau, New York City
FOR CORRECT HEIGHT OF WAINSCOT SEE DRAWINGS Nos 16 (WITH PASTE) & No 18
STATE SAVINGS BANK AT DETROIT MICHIGAN
SCALE - ONE QUARTER INCH EQUALS ONE FOOT
DONALDSON & MEIER - ASSOCIATE ARCHTS
DETROIT - MICHIGAN
June 12 10
H. Richards

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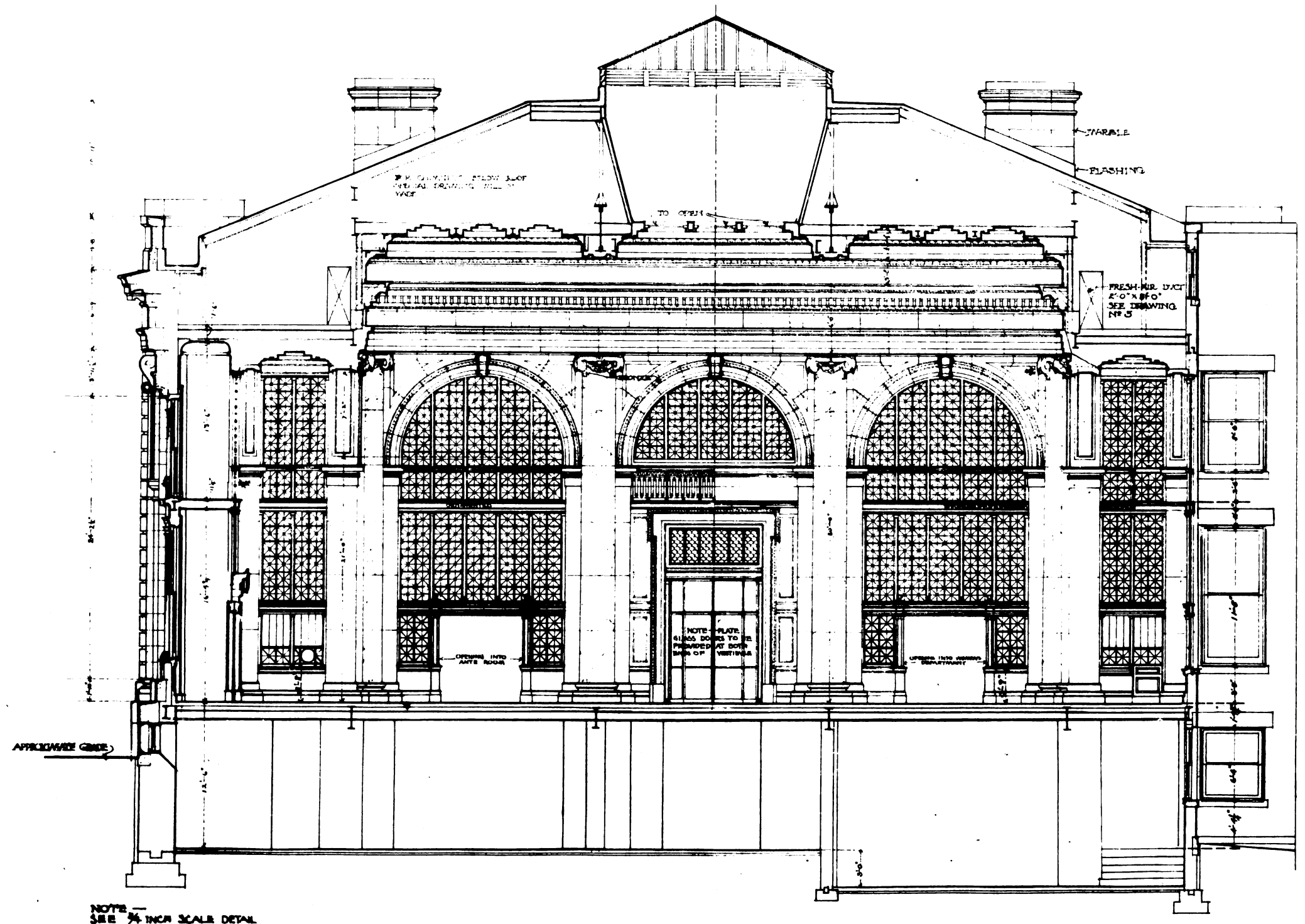

TRANSVERSE SECTION LOOKING TOWARD VESTIBULE

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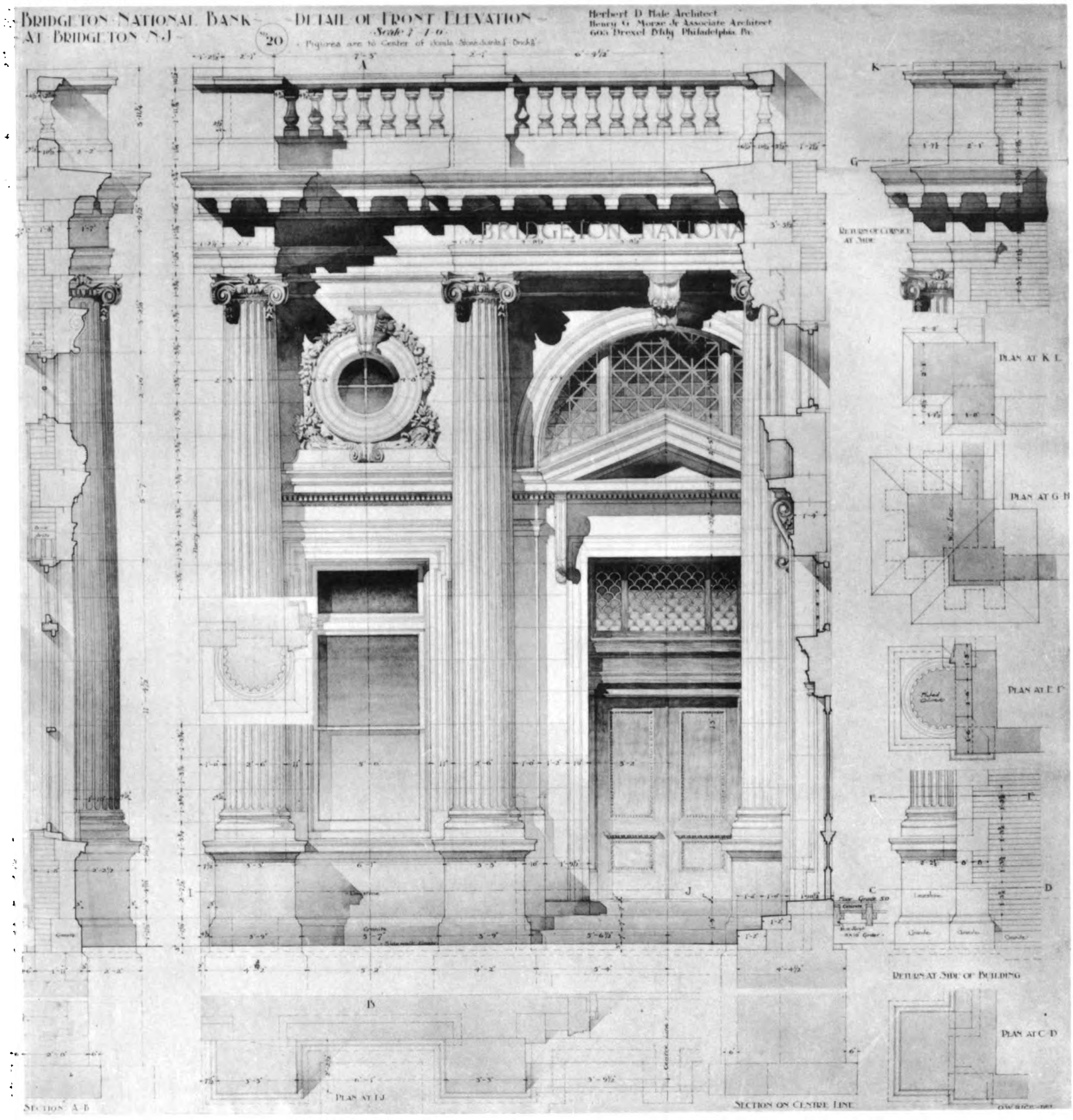
BRIDGETON NATIONAL BANK
AT BRIDGETON N.J.
DETAIL OF FRONT ELEVATION
Scale 1"-1'-0"
Figures are to Center of Joints
Herbert D Hale Architect
Henry G Morse Jr Associate Architect
605 Drexel Bldg Philadelphia Pa.
BRIDGETON NATIONA
RETURN OF CORNICE AT SIDE
PLAN AT K L
PLAN AT G H
PLAN AT E F
RETURN AT SIDE OF BUILDING
PLAN AT C D
SECTION A B
PLAN AT I J
SECTION ON CENTRE LINE

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DETAILS OF THE BRIDGTON NATIONAL BANK, BRIDGTON, N. J.

H. D. HALE, ARCHITECT. H. C. MORSE, ASSOCIATE.

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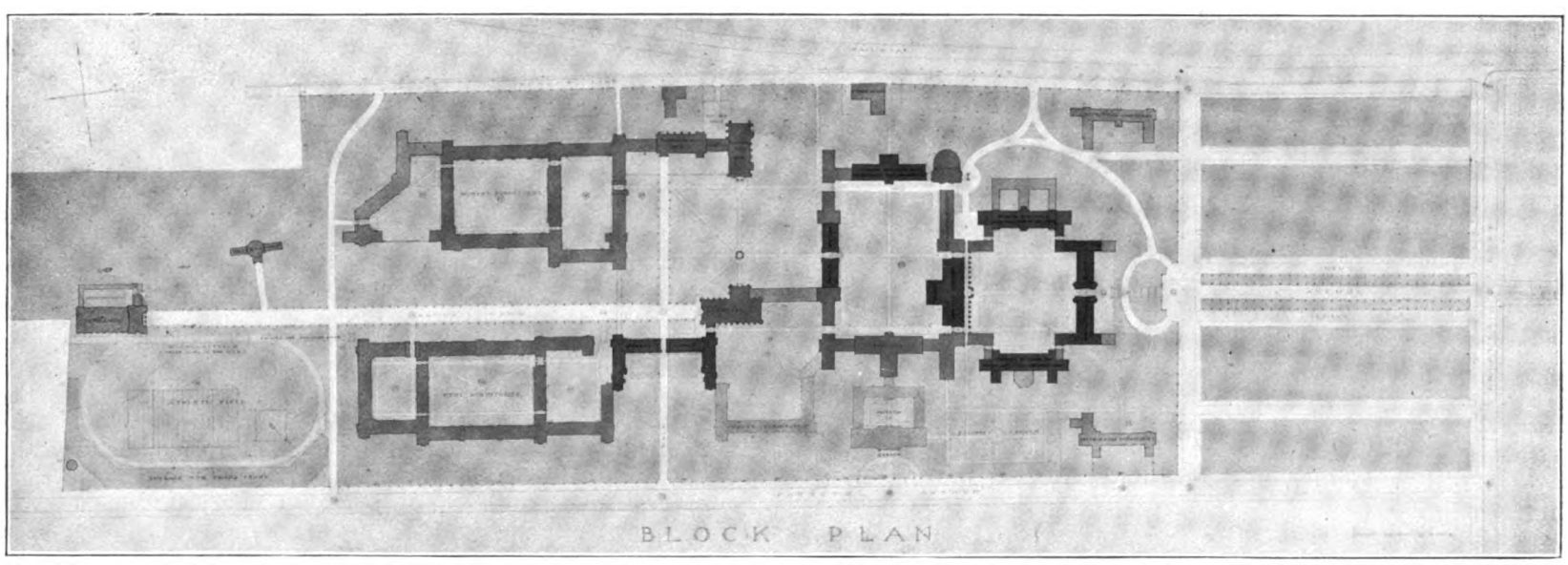
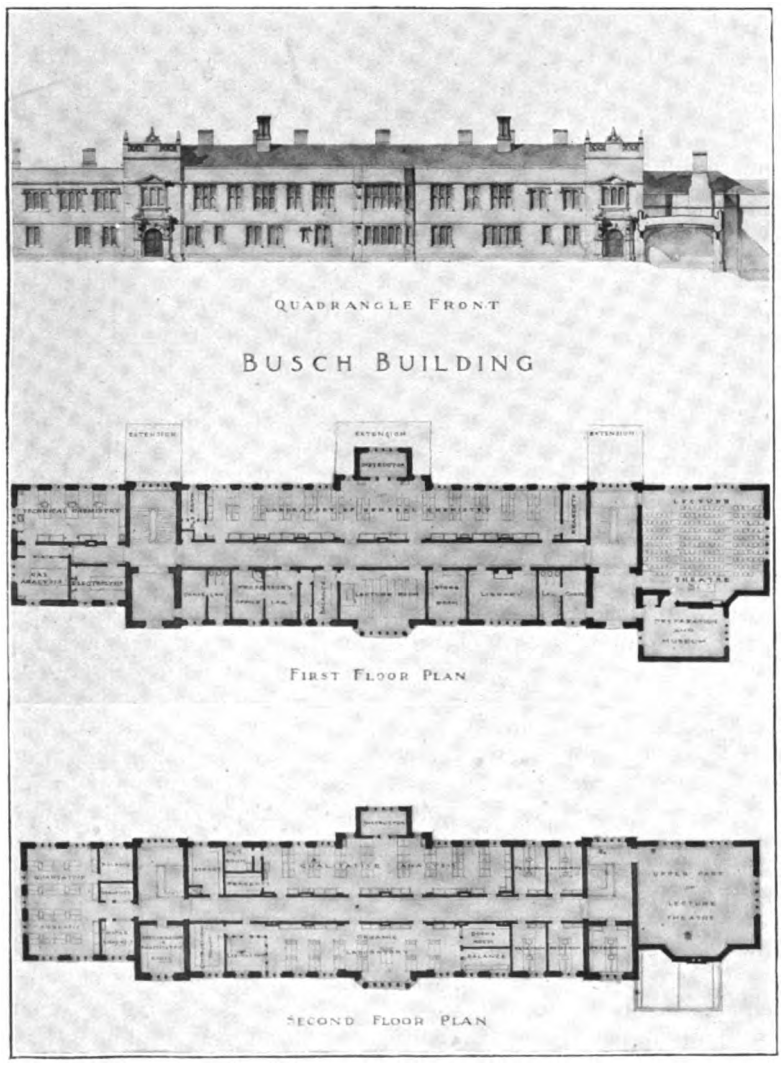
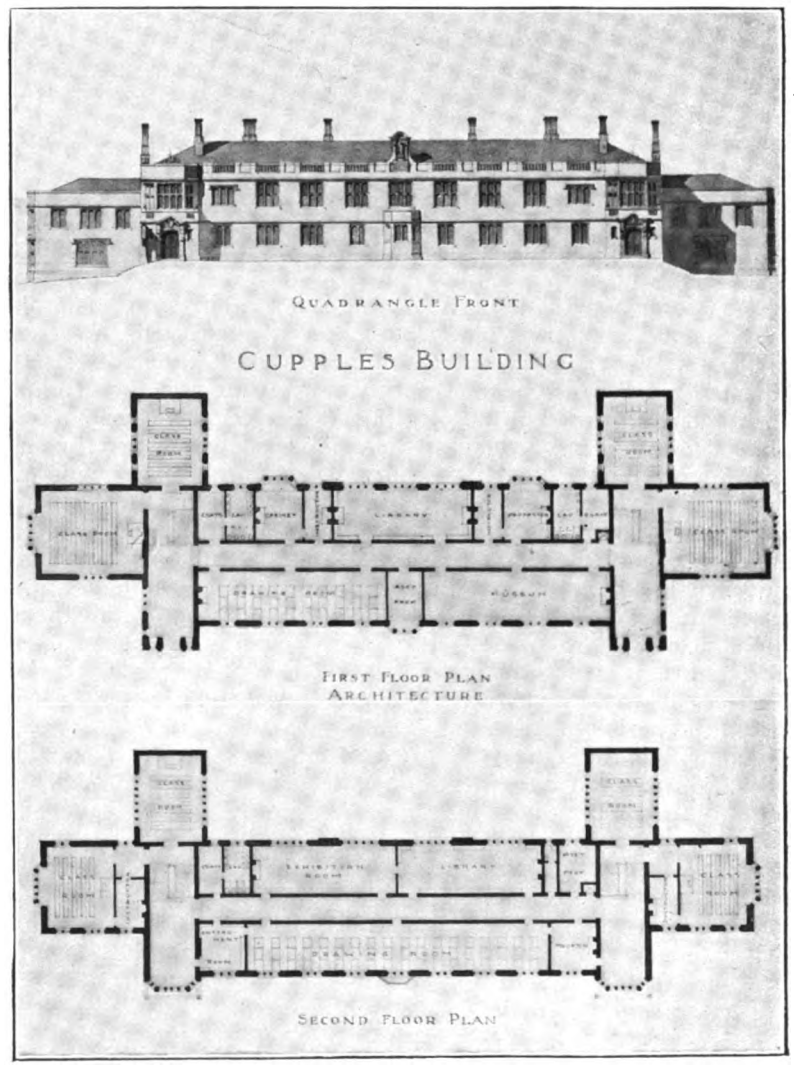
the whole surface of the work may be needed, and this presents no difficulties, either in the case of oil color or distemper ; in the latter case the suction of the plaster will probably need to be stopped with a coat of priming. I referred just now to the effects of a cross light. In my opinion a ceiling lit from both sides requires color, and perhaps gilding, more imperatively than one lit from the side or end only, where the relief gets its full value through shadows.

Plaster relief may of course be readily used for decorating wall spaces or arch spandrils in churches. There is in fact no end to its decorative applicability.

Time, and my reader's patience, would fail me if I endeavored to cover all the ground of my subject. I have omitted all consideration of Sgraffito work and Scagliola, which certainly come under the head of Decorative Plasterwork ; I did so advisedly, for the former subject alone would readily fill the limits of a paper like this. If I have aroused any interest or enthusiasm for a very attractive craft, I have realized the full intention of my paper.







COMPETITION DESIGNS FOR WASHINGTON UNIVERSITY, ST. LOUIS, MO.; COPE & STEWARDSON, ARCHITECTS.

(For other drawings see Plates I. to VII. in the last number, and VIII. and IX. in this.)

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The Architectural Review

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While the Editor of THE ARCHITECTURAL REVIEW cannot hold himself responsible for the care of drawings or manuscripts which may be submitted to him, he will always be glad to consider them, and will return those that he cannot use when postage for the purpose is provided.

PLATES.

PLATE VIII.—ADMINISTRATION BUILDING, WASHINGTON UNIVERSITY, ST. LOUIS, MO.—*Messrs. Cope & Stewardson, Architects.*

PLATE IX.—BUSCH BUILDING, WASHINGTON UNIVERSITY, ST. LOUIS, MO—*Messrs. Cope & Stewardson, Architects.*

PLATE X.—QUARTERS FOR THE SALVATION ARMY, DU BOIS, PA—*Mr. Edward A. Kent, Architect.*

PLATE XI.—HOUSES ON BAY STATE ROAD, BOSTON, MASS.—*Mr. E. M. A Machado, Architect.*

PLATE XII.—STATE SAVINGS BANK BUILDING, DETROIT, MICH.—*Messrs. McKim, Mead & White, Architects.*

PLATE XIII.—STATE SAVINGS BANK BUILDING, DETROIT, MICH.—*Messrs. McKim, Mead & White, Architects.*

PLATE XIV.—STATE SAVINGS BANK BUILDING, DETROIT, MICH.—*Messrs. McKim, Mead & White, Architects.*

PLATE XV.—DETAILS OF THE BRIDGETON NATIONAL BANK, BRIDGETON, N.J.—*Mr. H. D. Hale, Architect, H. G. Morse, Associate.*

IN THE frontier town — whether Leadville or Dawson City, Bulawayo or Kimberly — there has always been an attempt to make the façades of the shanties on either side of the first streets which were laid out more imposing than their actual character would justify. A one-story cabin with a simple, respectable pitched roof would present a mask to the street which, if it were observed from directly opposite its central axis, indicated a palatial wooden structure of certainly two and often of more stories, crowned by a projecting cornice of truly classic intentions. Naturally from the side the mask was evident and the cornices appeared dangerously insecure upon the top of a paper wall. The childlike desire to presage the future prosperity of the city by these shadows of coming architectural events, the naïve ostentation of a mock façade and a wooden shed, created a complacent, and at times, patronizing smile on the faces of the strangers from more ambitious cities, such as New York or Boston, for instance. These cities have, to an extent, passed the period of the wooden shed, and their structures are of such noble altitude that increased false height would be carrying coals to Newcastle; but have they passed the period of the mask? It would be interesting to note how many buildings upon the great avenues of the great American cities are wearing masks; and it would be much more interesting to note the comparative superficial area of party and rear walls, built of the cheapest materials, with no regard whatever for arrangement or proportion to the elaborate façades of the same buildings upon the streets. As an actual fact the proportion is at least three to one. The general effect of a city is not the result of isolated agreeable façades, but of its dominant masses; and these masses at present in America are largely side and rear walls. To appreciate the beauties of New York, a walk across Brooklyn Bridge is recommended.

There is still another objection to the mask. In proportion as it differs from the body upon which it is applied, in material and in color, it seems capable of being separated from the body, and gives an unsubstantial character to the building. There have been many great buildings erected in the world during the past five centuries, and excepting those of the English speaking peoples, but few of them have been built with absolute disregard for all façades excepting that on the front. The reverse is true in England and America. It is to be remarked that the great churches of Italy have in many cases had their principal façades completed last of all and yet had some intrinsic merit before those façades were completed. The buildings were conceived and studied as organic, complete entities; each portion received attention. Now our attention is limited to the frontage of the lot on the street, regardless of the fact that a mass is being raised in the air of which the three unconsidered sides overwhelm the skill and erudition expended on the "principal façade."

ONE of the chief characteristics of the American citizen, and it is quite in accordance with the neglect of study of side walls, is his utter disregard for his back yard, or in fact for anybody else's back yard. He establishes front lines of houses upon avenues, leaving those delectable squares of struggling grass edged by ponderous curbings in front of his house, and these receive a painful, painstaking attention totally incommensurate with the effect produced; but as the sides of his house are approached the care becomes manifestly less, and at the back yard disappears altogether. It is almost pathetic to see the care with which the Londoner develops every square inch of surface of his two hundred square feet of yard surface. There is near Great Russell Square a little space twenty feet by twenty-five feet perhaps, which is a charming rustic retreat. There is a fountain against the back wall, running vines climbing up and covering the side walls, a sylvan arbor in one corner with a table for afternoon tea, and a few shelves for well worn and serviceable books, and on either side a little plot with the primroses and gilly-flowers, balsams and zinnias, and later dahlias, which make a tapestry of gleaming color against the background of smoke-grimed walls. In the centre is a grass plot which is kept inviolate, and by judicious trellisses and an occasional bit of colored awning, all exterior ugliness is cut out. The care bestowed upon this little place is one of its owner's greatest pleasures. In Antwerp and in Dresden the back gardens are secluded bits of delight, and in Bruek, near Amsterdam, the fantastic little village which Doctor Amicis has amusingly described, every house has its really fascinating environment. A corresponding space behind an American house is usually devoted to a waste of badly laid brick, undermined and sunken in spots, clothes poles, and as a bit of local color, a dog kennel. The climate of the Northern States is without doubt severe and goes far to discourage efforts in the making of small gardens, but there is little apparent attempt made to overcome obstacles. The very people who would be chagrined to be seen in ragged clothing are perfectly complacently living in the midst of squalid surroundings.

SOUTHERN nations as a rule live secluded private lives, their houses are built above courts, their windows look in more than out, and each person makes his own complete environment. But with us each desires to display his possessions not only to his friends and neighbors, but to the world at large. He takes each and all into his intimate confidence, he exploits all his ideas and his ignorance, and he spices everything with an exaggeration of his personal importance, and in the consequent architectural display, as in his conversation, he becomes an intolerable bore. Why should we be compelled to look at his perpetual blunders, which are all the more aggressive because they are permanent and conspicuous? If he is not in social life and forces his callous opinions upon our ears, at least he can be shunned, but it is difficult to avoid the display of ostentatious ignorance upon his house front. There is quite as much reason for the regulation of obstreperous architecture as there is for the suppression of abusive or profane language. Naturally, any restraint must begin with the most flagrant cases, in the most conspicuous locations. It high time, however, that some beginning should be made.

When the proverbial South Sea Islander sits upon the ruins of our cities it will be a brain-racking problem for him to restore our monuments from the data that will be left intact. It will not be safe to assume that any material or architectural form, or any ornament had its individual and distinctive place in our architectural cosmogony. Canons of designs will be sought in vain and the remarks of the archæologist of that period will scarcely be commendatory.

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Much of American architecture is mere slang, a use of pertinent materials in the wrong places, a mixture of all sorts of substances gleaned from everywhere. It is not unusual for architects to pride themselves upon the facility, or as they term it, skill, with which they can combine various materials. Stone, brick, cement, metals, all go to form the conglomerate. It is a veritable mosaic, a remarkable patois which is difficult of comprehension to a cultivated mind, but it can only be met by a development of public taste, by a gradual elevation of the standard of achievement. This development is probably occurring. But on the other hand there are manifest abuses which can and should be suppressed. These are the building of important buildings by men who have no claim whatever to be considered as able designers, who have had no training, and whose stock in trade consists of a commercial ability which could be quite as active and much less mischievous elsewhere. There are two methods by which the work of such men should be curtailed, one by insistence that all architects should be trained before practising, the other that the designs of all important buildings should be approved by men of training before they can be erected. This is not only safe-guarding the public and the cities, but it will be found in the long run to be productive of material return, both in fame and in income. It is also common sense.

A BILL "to regulate the practice of architecture" has recently been introduced in the Massachusetts House of Representatives. It did not bear the stamp of approval by any recognized society of architects, nor was it made evident at the hearing that any of the more prominent architects were behind the matter. The hearing did not call out many representatives of the profession, and whatever was said was generally in opposition to the enactment at the present time of any such legislation. The bill will probably be reported unfavorably, so far as one can judge, but the fact remains that the time is coming when something must be done in this State to protect the public against incompetence in this as in all other of the recognized professions.

The bill in question provided for legislation much more elastic and possibly more satisfactory than that which put the "Illinois Act" in force. For instance, it permitted any private individual to have architectural work done for him by an unregistered practitioner, provided it is clearly understood that the responsibility of such action rests with the owner.

The bill was marred by one or two serious defects that would tend to destroy its value. For instance, the first clause reads "the Governor shall appoint nine *persons* to constitute the Massachusetts Board of Architects." Unless this clause were amended to specify the nature of the "persons" who are to constitute the Board, the bill ought not to pass. In a matter of this kind, technical information is absolutely necessary, and there is nothing in the bill to prevent the Executive appointing nine professional politicians to this important position. The Board should be representative and should perhaps consist of four architects, one engineer, one building contractor, leaving three members to be appointed "at large."

In Section 13, where provision is made to permit private individuals to employ unregistered practitioners, the section should be amended so as to prohibit any building so designed being used for any public purposes.

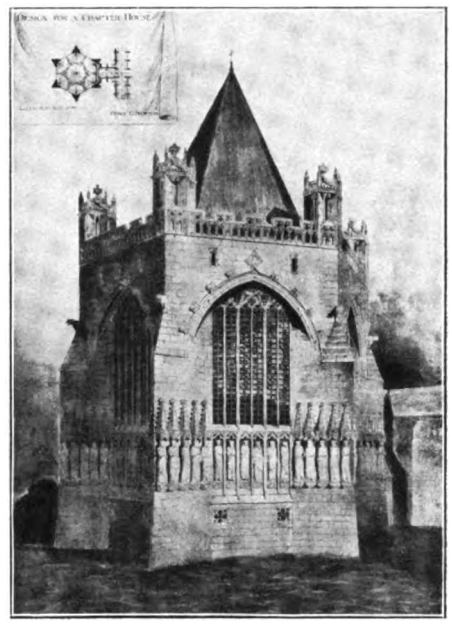
Of course the efficiency of any such scheme for the regulation of the practice of architecture would be dependent very largely on the nature of the examinations. With a majority of members of the Board intimately connected with the practice of architecture, the nature of the examinations would probably be perfectly satisfactory, but there is no question but what this is easily the most important matter, far more so than the passage of the bill itself. Architecture, like all the other professions, has become highly specialized. It seems impossible, except in isolated instances, that any architect should be eminently successful as both artist and constructor, and perhaps the best results are obtained where two men are associated, one assuming the artistic, the other the practical end of the work. To properly arrange examinations to apply to more than the work of the constructor is difficult, to say the least of it.

The question is a new one and one that as yet has not been satisfactorily solved by any legislation that has become a fact. We believe that something of the kind is imperatively necessary, but it is a thing which can be settled better by the action of the recognized architectural societies than by the independent efforts of unattached statesmen.

Current Periodicals.

THE English magazines signalize the advent of the new century by special numbers of enormous size. *The Builder* contains a "Retrospect and Prospect" by the editor which is marked by a curiously narrow and inadequate view of the nature of the Gothic revival in England. He says very justly that "the future historian of English architecture will probably characterize the nineteenth century more especially as the century of the Gothic revival"; but for some reason, based on no apparent evidence, he assumes that this revival has "run its course." On the contrary, it seems to us that its course has only begun. Certainly there is no evidence in Great Britain that the mediæval style as the only possible style for ecclesiastical architecture, has lost its hold in the slightest degree; instead, it has become a vital and logical style, no longer a restoration, but a consistent and national mode of religious expression. The fact that Barry's Parliament Houses and Street's Law Courts no longer find imitators has no bearing on the question of Gothic as a restored style. We may admit that for the purpose of public buildings, Gothic is inadequate, but the fact remains that for ecclesiastical work no other solution has ever been offered, or in all probability ever will be. In this same issue of *The Builder* for January 5, the editor has a long and carefully written article on Sir Charles Barry, and the illustrations comprise much interesting work in the way of sketches never before published. While we cannot agree with the author that Sir Charles Barry was one of the great architects of the century, we must admit that he possessed a certain quality of imagination and largeness of ideas which no successful architect can afford to lack. The scheme for the almost total rebuilding of the district around Westminster Abbey with a plan for the concentration of all of the government offices in one huge structure is one which none but a thoroughly great man could possibly conceive; yet the design for the government building itself has little to commend it beyond its superb plan. The architectural style is dull and uninteresting and is possessed neither of the richness

(FROM "THE BUILDER," LONDON.)



DESIGN FOR A CHAPTER HOUSE.
PERCY E. NEWTON, ARCHITECT.

(FROM "THE BUILDER," LONDON.)

AN ENTRANCE LODGE. H. INIGO TRIGGS, ARCHITECT.

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of Renaissance detail, nor of the poetic fancy of mediævalism. As for the Halifax Town Hall, Sir Charles' last work, it is restless and uncertain and possessed neither of the grandeur of Renaissance architecture, nor of the picturesqueness of Gothic.

(FROM "THE ARCHITECT," LONDON.)

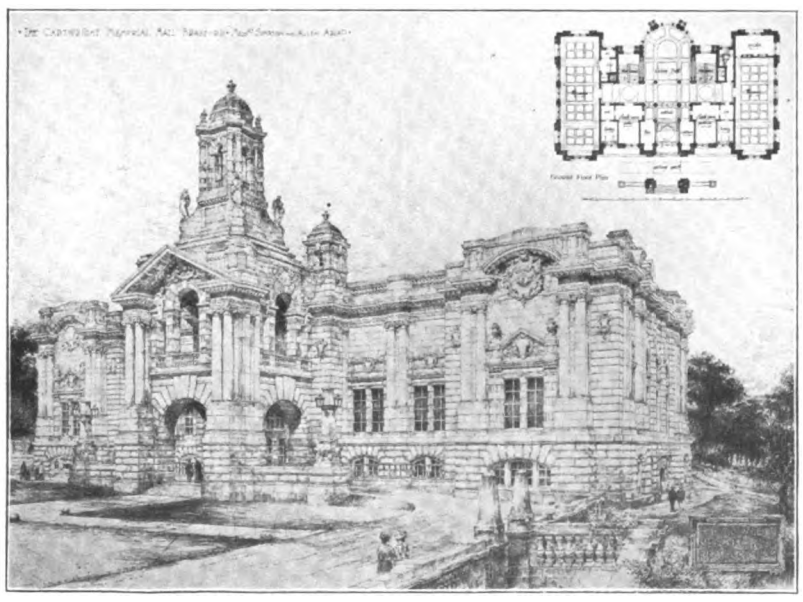
HOUSE AT WALTON-ON-THAMES. NIVEN & WIGGLESWORTH, ARCHITECTS.

The other illustrations in this number consist of various views of the restored abbey at Milton Abbas, several photographs of the lamentable architecture of the late Paris Exposition, and a curious fancy of the editor's, which he calls "The Portal of the New Century," a singular conception, the significance of which is not apparent.

The Builder for December 28 contains among its illustrations a design for a Chapter House, by Mr. Percy E. Newton, submitted some years ago in competition for the Soane Medallion; an altogether admirable piece of work, Gothic in feeling, but intensely modern and original. While the detail, particularly that of the tracery and niches, is inefficient, the general conception is superbly original and competent. In this same number there is an attractive little entrance lodge by H. Inigo Triggs. Both of these drawings we reproduce.

The Architect for December 28 continues the illustrations of Litchfield Cathedral and publishes also a view of a charmingly conceived house by Messrs. Niven & Wigglesworth. The composition of brick and plaster work in this design is most engaging. The new century number of this magazine contains a great quantity of illustrations, none of them of any particular import-

(FROM "THE BUILDING NEWS," LONDON.)



CARTWRIGHT MEMORIAL HALL, BRADFORD. SIMPSON & ALLEN, ARCHITECTS.

ance, except some fine views of Yorkminster and a photograph of a recent church by Mr. G. F. Bodley, a severe and scholarly example of the work of this master in ecclesiastical architecture.

The Building News for December 21 contains nothing that requires special comment, nor does the issue for December 28, unless we except a very dreadful structure for St. George's Hall and Schools, London. The first number for the new century is largely filled with indifferent drawings by Mr. Maurice B. Adams, of various examples of ancient architecture and with photographs of such unnecessary work as the Sao Paulo railway station, Brazil. Messrs. Simpson & Allen's "Cartwright Memorial Hall" is about as shapeless and ill-composed a pile, so far as the exterior is concerned, as one could ask; on the other hand, Mr. John Belcher's "Towering House at Pangbourne" is romantically attractive.

(FROM "THE BUILDING NEWS," LONDON.)

THE TOWERING HOUSE AT PANGBOURNE. JOHN BELCHER, ARCHITECT.

The Architectural Review, we regret to say, is showing a lamentable falling off from its early excellence. The issue for January does not contain anything of especial interest to architects, and the illustrations of modern applied art are not particularly valuable or interesting.

The Journal of the R.I.B.A. continues its series of articles on "The Higher Education of Architects," the current number being occupied with a description of the course at the Massachusetts Institute of Technology. There is also in this number a demonstration of an apparently elaborate new scheme of perspective invented by an Italian architect.

The Canadian Architect and Builder appears in a new and vastly improved form. The plates are better from a technical standpoint and the subjects illustrated are also of a higher order. In his review of the work of the century, the editor has analyzed admirably the events that have occurred, and his forecast of the possible future is no less intelligent. He declares that American architecture at present is French, very French, and few would be disposed to disagree with him. On the other hand, we are afraid still fewer would admit that he was right when he says: "It is a great question whether the real American architecture is not quietly developing elsewhere under the hands of Mr. Wilson Eyre and others. The Philadelphia School seems to have elements of true greatness in it." To be sure it seems to us that in this he is absolutely correct, but we were hardly disposed to believe until we saw the fact noted in a Canadian magazine that the admirable work of those who refuse to bend the knee to the dicta of the graduates of the French School of Fine Arts had impressed itself sufficiently on the public mind to make possible a general recognition of its qualities. This testimony from an "extra-territorial" source is profoundly gratifying. We reproduce one of the illustrations from this number. A view of the rear portion of the "Bible Training School," Toronto, by Messrs. Burke &

(FROM THE "CANADIAN ARCHITECT.")

BIBLE TRAINING SCHOOL, TORONTO. BURKE & HORWOOD, ARCHITECTS.

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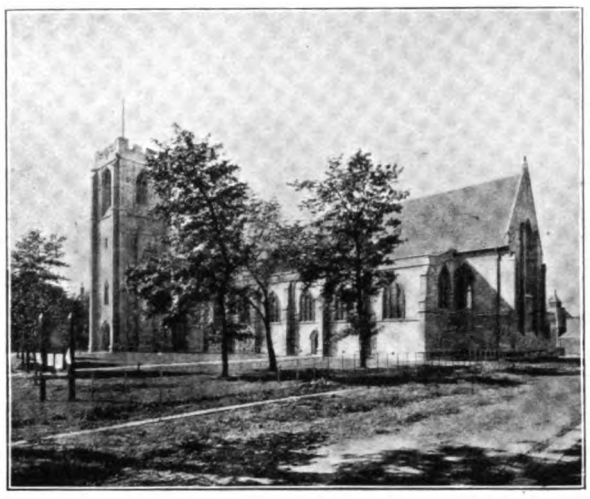
Horwood, to our minds a much better piece of architectural design than the more ambitious front.

There is absolutely nothing to say of *L'Emulation* and nothing of the *Zeitshrift fur Bauwsen*, except that the plates in the latter are as usual masterpieces of good workmanship.

(FROM "THE ARCHITECT," LONDON.)

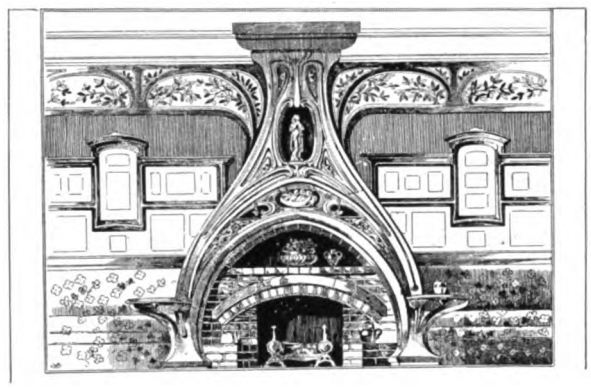


ST. MATTHEW'S CHAPEL, ALLERTON. G. F. BODLEY, ARCHITECT.

In the *American Architect* for December 29, are two more views of the Public Library, Milwaukee, by Messrs. Ferry & Clas. That of the central feature we reproduce since it is as we have said before a most intelligent study in a delicate and attractive form of Renaissance. The work by Mr. James Knox Taylor in this number is much less good than usual. Mr. J. A. Schweinfurth's Country Houses are all sincere, straightforward and thoroughly domestic admirable studies in wooden construction.

The illustrations in the issue for January 5, are largely devoted to various exhibits of furniture from the late Paris Exposition. They are discouraging to a degree. We have frequently spoken of the unique and refreshing quality of the furniture, and indeed as the industrial art fostered in England largely by the "Arts and Crafts" Societies. Originally it was most encouragingly vigorous and straightforward, in fact the greater portion of it today is possessed of these characteristics, but the time seems to be one which tends towards unmitigated exaggeration, and as a result this most salutary movement has fallen upon evil days. Unfortunately its products became fashionable and instantly hundreds of ignorant imitators began the production of stuff which can only be condemned in the most unmeasured degree, since it is nothing but an insane exaggeration of the most unimportant qualities of the original work. For several years this sort of thing has been rampant in Belgium, Germany and France, the fantastic and impossible results dignified by the misleading title of "L'Art Nouveau" possessing not the slightest element of merit and being distant by the entire breadth of existence from the original "Arts and Crafts" work of England. This was to be expected, for there is little evidence that the countries of Europe possess anything of the spirit that made possible the English productions, but it is profoundly discouraging to find in England itself imitations, that if they continue, can only bring total and permanent discredit on a movement from which we were justified in expecting much. The illustrations in this number are an excellent commentary on the total depravity of the human race. Not only are the German and French productions scandalous and not to be endured, but the cheap English imitations form a close second. We reproduce one of these monstrosities, than which nothing can possibly be worse. If this sort of thing continues, we shall be driven back in self-defence upon the archæological models that before the days of the "Arts and Crafts" were considered adequate to all possible purposes. The only other illustration of importance in this number is a tomb-stone by Messrs. Brite & Bacon, architects, and Mr. E. F. Elwell, sculptor. The architecture is sufficiently grave and classical, but we cannot yet admit the advisability of posing a model in bronze against a stone background with which it has no architectural connection.

(FROM THE "AMERICAN ARCHITECT.")



FIREPLACE. BY PLUMET & SELMERSHEIM.

(FROM THE "AMERICAN ARCHITECT.")

THE BONNEY MEMORIAL, LOWELL, MASS.
BRITE & BACON, ARCHITECTS.
F. E. ELWELL, SCULPTOR.

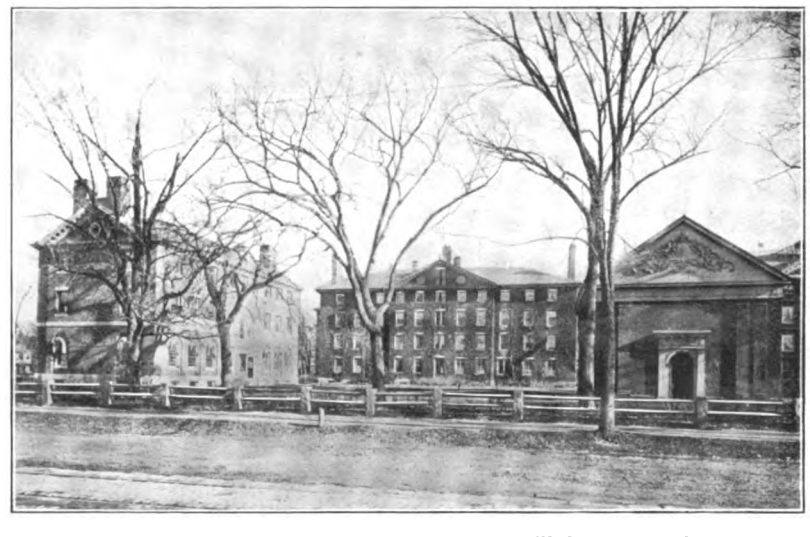
(FROM THE "AMERICAN ARCHITECT.")

THE MILWAUKEE PUBLIC LIBRARY. FERRY & CLAS, ARCHITECTS.

The issue for January 12, contains a photograph of the admirable Phillips Brooks House at Harvard University, Cambridge, Mass., by Mr. A. W. Longfellow. It is a notable example of the intelligent adaptation of modern work to an ancient environment. The Randall Dining Hall at the same University by Messrs. Wheelwright & Haven is somewhat less satisfactory so far as it is considered as a reproduction of ancient forms, nevertheless by itself, it is a building of much dignity and of considerable simplicity. In the same number are two elevations of the Palace of Justice in Rome by Prof. Calderini, an imposing building now nearly completed and by many degrees the best example of modern civic architecture yet produced in Rome. One may perhaps find fault with much of its detail, but it possesses great dignity of massing and brilliancy of composition.

There is nothing in *The Inland Architect* that can be considered notable in any way. R.A C.

(FROM THE "AMERICAN ARCHITECT.")



BROOKS HOUSE, HARVARD UNIVERSITY. A. W. LONGFELLOW, JR., ARCHITECT.

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Announcements and Reviews.

NEW BOOKS.

ABBREVIATIONS.— D., duodecimo; O., octavo; Q., quarto; F., folio; v., volumes; p., pages; pt., parts; il., illustrations; pl., plates; col. pl., colored plates; ph. pl., photographic plates; f., francs; m., marks; s., shillings; p, pesetas; l, lire.

BAUWERKE DER RENAISSANCE UND DES BAROK IN DRESDEN. 1 HFT. WOHNHÄUSER UND PALÄSTE. Q., 15 ph. pl. Berlin, M. Oldenbourg. 4 m.

BLOMFIELD, REGINALD: A SHORT HISTORY OF RENAISSANCE ARCHITECTURE IN ENGLAND. O., 323 p., il. London and New York, Macmillan. $3.00.

DU FAUR DE PIBRAC, R. NOTICE SUR LE CHATEAU DE PIBRAC, (1540—1900). Q., 92 p., il., pl. Toulouse, Privat.

EBE, GUST. ARCHITEKTONISCHE RAUMLEHRE: ENTWICKLUNG DER TYPEN DES INNENBAUES. 1 BD. VON DEN ÄLTESTEN ZEITEN BIS ZUM ABSCHLUSS DER GOTH. PERIODE. O., 237p., 134 il. Dresden, G. Kuhtmann. 18m.

KRAUTH, THDR. UND MEYER, FR. SALES. DAS EINFAMILIENHAUS UND SEINE BAUFORMEN. Q., 271 p., 30 pl., 180 il. Leipzig, E A. Seemann. 16 m.

LAMBERT, TH. MEUBLES DE STYLE MODERNE A L' EXPOSITION UNIVERSELLE DE 1900. F., 40 pl. Paris, Ch. Schmid. 40 fr.

NIKÉ, M. UN ESSAI D'ITINÉRAIRE D'ART EN ITALIE. LES ARCHITECTES, LES SCULPTEURS, LES PEINTRES. 18 m., 388 p. Paris, Firmin-Didot

DIE ENGLISCHE BAUKUNST DER GEGENWART, Beispiele neuer englischer Profanbauten, von Hermann Muthesius. Part 1; 14½"x19¼"; p. 68; pl. 27; plans and ils. in text, 50. Leipzig and Berlin, Cosmos, Verlag für Kunst und Wissenschaft; New York, Bruno Hessling. $9.00.

There appeared not long ago in the *Zeitschrift für Bauwesen* two articles upon recent English churches which displayed not only such a thorough knowledge of those buildings, but such a sympathetic appreciation of their best qualities that one would have been less surprised had they come from some other source.

The author of these articles, Hermann Muthesius, government architect, has been stationed in London, where he has had exceptional facilities for the preparation of the present work upon recent English secular architecture. The first part alone having appeared, it is for the reviewer a case of *ex uno disce omnes*. The book, consisting of large photographic plates with descriptive text, is in general appearance not unlike Gotch's or Belcher & McCartney's works on the Renaissance Architecture of England. When completed, it will form with those works a series presenting an almost unbroken review of the progress of secular architecture in England, from the time of Henry VIII to the beginning of the twentieth century. Almost unbroken, for while Belcher & McCartney include no work of the last century, Muthesius intends to go back little more than thirty years. It is therefore to be regretted that he should not have planned his work to cover the whole of the nineteenth century, more especially as comparatively few plates would have given us all that was important in the first half of it.

180 QUEEN'S GATE, KENSINGTON, LONDON.
R. NORMAN SHAW, ARCHITECT.

If any one remains in doubt as to the vitality and the distinctly national character of the best recent work of English architects, even aside from ecclesiastical architecture in which they are confessedly the strongest, he can resolve these doubts by going over the plates of Muthesius' book. Carefully selected from the encumbering mass of the commonplace, the author is getting together a collection that shows plainly enough how, while holding fast to their country's traditional methods of building, the English architects have broken away from their former strict devotion to precedent.

The story of what made possible this new way of looking at things is given as a sort of introduction to the real matter of the book. The first well marked sign of the revolt against the all pervading classical spirit of the eighteenth century is found in Walpole's astonishing lath and plaster performance at Strawberry Hill. But not until Scott's novels had thrown a glamour about all things mediæval was the English mind prepared for any sweeping change in architectural style. It was at last the devoted enthusiasm of the younger Pugin, working in an atmosphere surcharged with Puseyism, that brought about the revival of Gothic architecture, a revival which passing through the era of archæological correctness under Scott and Street, had reached a point where men of creative originality found themselves so far out of sympathy with it that something new was bound to come. From this point Muthesius develops his subject with such thoroughness and lucidity that it is a real pleasure to follow him. He gives the place of honor to Norman Shaw, who among innovators, such as Philip Webb and Eden Nesfied, was distinguished not alone by the originality of his work, but by its abundance, and its sustained excellence. A large but just space is given to Shaw's career and works. A discussion of the performances and influence of such men as Ernest George, Sedding, Colcutt, Jackson, Mountfort and Belcher brings the list up to the younger men, such as Stokes and Bidlake, and by an easy change to others of greater or less degree of originality or eccentricity such as Voysey and H. Wilson. Changes in style, the increased use of brick and terra cotta, the growth in number of free libraries, the notable experiment at Port Sunlight, all receive such luminous treatment as can be given only by a mind well trained both in architecture and in literature.

NOTTING HILL LIBRARY. H. WILSON, ARCHITECT.

The descriptive notes which accompany the plates partake of the thoroughness that characterizes the whole work. Each note describes its building fully and in the way an architect wants it described. One or more plans of each building are given with the text, and often there are other text illustrations of value, as for instance in the case of H. Wilson's Notting Hill library, where from a little cut of the original competitive drawing we see what a fatal loss of the imaginative quality it has suffered in execution.

HOUSES AT PORT SUNLIGHT.

For one who has not a rooted contempt for anything architectural that may come out of England (and in spite of our good friends the Franco-Americans, there are many of us who have not) Muthesius' work is possessed of a very real interest, and though the plates are admirably done, so excellent is the text that it is greatly to be regretted that it should not have been presented in English as well as in German. F. M. D.

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The Architectural Review.

Lettering in Ornament.

By Lewis F. Day.

QUITE apart from ornamental lettering, lettering that is to say shaped with a view to ornament, there is an ornamental use of lettering, which until comparatively recent times was appreciated no less by the architect than by the craftsmen associated with or independent of him.

Lines of well formed lettering break the surface of a page or panel always pleasantly, and it has only to be proportioned and spaced with judgment to decorate it — modestly, it is true; but the best of decoration is modest; and it is not the least of the ornamental qualities belonging to lettering, that it does not clamor for attention, but will occupy a space without asserting itself. It gives at first sight not much more than texture or variety of surface; and yet, when you come to look at it, it tells you what could in no other way be so clearly conveyed. Symbols may be misinterpreted, pictures may not convey all that is meant, the written or the graven word fulfills its function perfectly. At the same time, adequately penned, painted, carved, or otherwise rendered, it is in itself decorative. And this seems to apply to the script or inscription of no matter what race. Egyptian hieroglyphic, Assyrian cuneiform imprint, Greek or Roman chiselling, Gothic penmanship, are alike pleasant to see, apart from their meaning, which oftentimes is not for us. So also all manner of Eastern inscriptions, which convey absolutely nothing to us of the writer's meaning, tell us invariably of the decorative value of mere lettering. Indeed it may be doubted whether there is a much more absolutely satisfactory way of breaking a surface than by means of well disposed and well formed lettering.

The Cipher of Francis I.

Old Tapestry in the Cluny Museum, Paris.

We make, however, rare artistic use of it. Only here and there a modern artist seems to see the opportunity it offers. William Morris himself did not, that I remember, ever turn it to account in decoration (as apart from book-printing) though his friend Sir E. Burne Jones did once at least, namely in his gesso panel of Perseus and the Graiæ, in which the vacant space of oak ground above the figures in gesso is broken by a deep band of Roman letters in gold. The admirable breadth of this very simple treatment charms one none the less that it recalls the belts of horizontal inscription right across the figures in the reliefs from Nineveh in the British Museum. There may be a certain brutality in the Assyrian device, but it does not really harm carvings so conventional, and it has conspicuous decorative value.

The use of lettering (or, in this case, its abuse) is in our day confined largely to the advertiser, who boldly prints his name and the description of the wares he has to sell across a picture, or on the sky behind, or on the grass in the foreground. Why not, it may be asked, if Burne Jones and the old Assyrian sculptors are justified? The answer is simple: it all depends upon the treatment of the picture. The lettering must be an integral part of the composition, the picture must be such that without it it is incomplete, or else the letters spoil it.

But the use of lettering in ornament does not depend upon associated picture. More often it takes the place of picture, conveying what might perhaps have been conveyed by carved or painted figure subjects, but in a way which does not attract so much attention. And there are so many occasions when decoration ought not to call attention to itself, to say nothing of those others when adequate figure design is out of the question. For it must be remembered (though it may suit some to forget it) that the degree of accomplishment which may content us in old work will not do for us today. We are no longer unsophisticated; and architects of taste are coming to the conclusion, if they have not already reached it, that, decoration being in the nature of a luxury, superfluous in the sense

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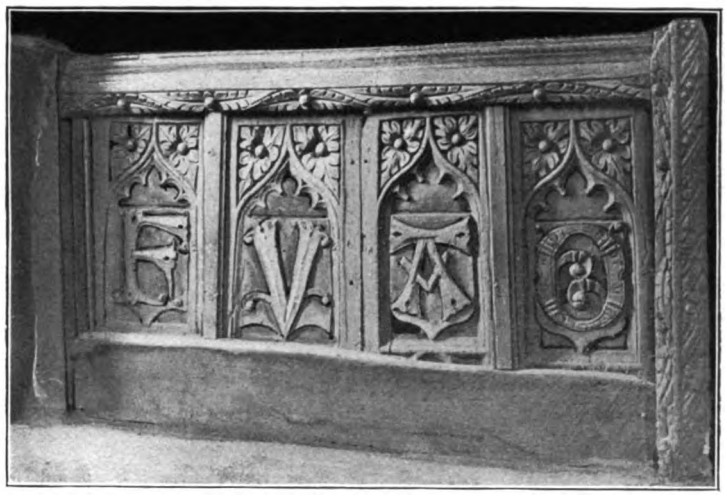
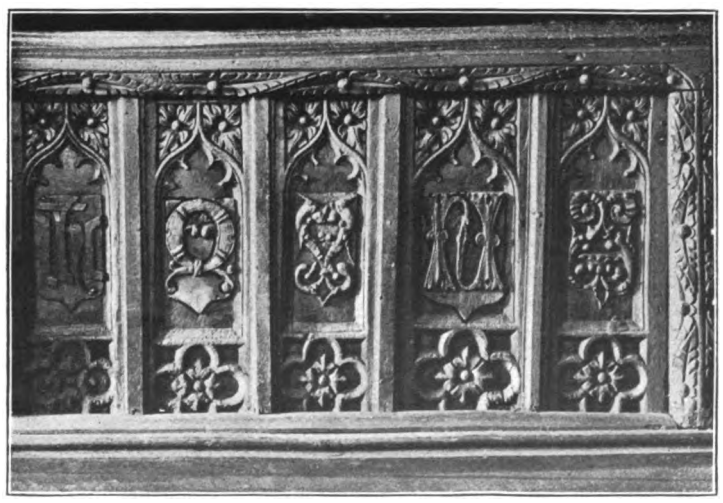


Old Bench End from a Church in Somersetshire.

that it is possible to do without it, only the best is to be tolerated,— the best, that is, of its kind. Rather than inferior figure work, let us have good ornament; rather than inferior scrollery, diaper or other simplest form of enrichment. And here, surely, lettering comes in, being within the scope of any decent craftsman, given the architect or other artist to design it for him.

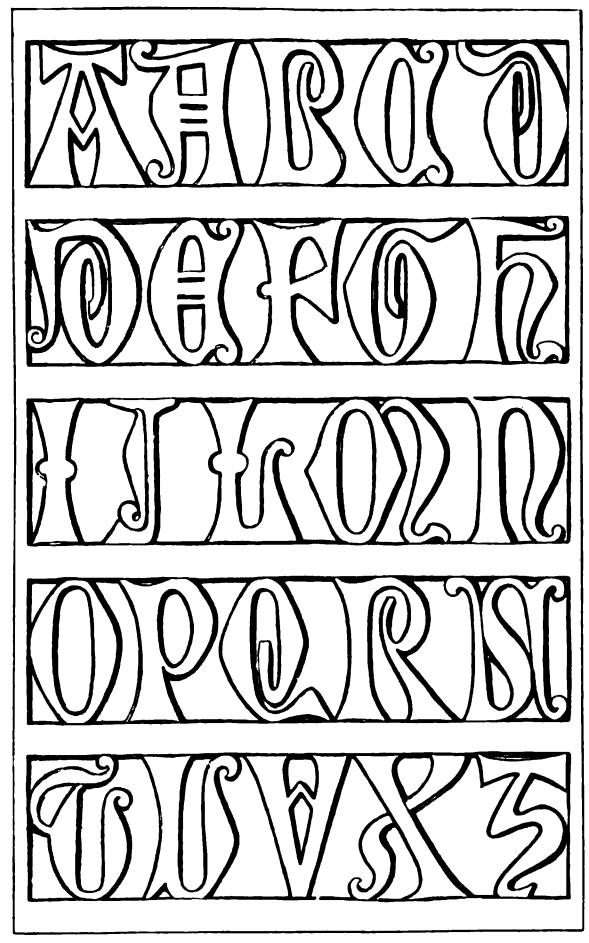
There is a new school of faddists who tell us now that the designer ought not to be; that the artist craftsman is to do his own design. That is a very pretty theory; but, in practice, design is not common, even if the workman had the culture which would keep him straight. It is all very well to argue from the leisurely days of tradition: those days are past, if they were ever quite what is supposed; and more and more does it become necessary that design should be under the control of men of education and experience, architects or designers as the case may be.

But to return to our lettering. I have asserted that it is in itself pleasing. It only wants the artist to make it charming; and in old days artists uniformly made most admirable use of it, the architect perhaps less than others, though it would be easy to instance friezes and so forth delightfully inscribed. The Spaniards, for example, of the fifteenth and sixteenth centuries made noble use of it, and the architect of Jacques Cœur's house at Bourges. In the Château of Blois, again, the Ciphers of Francis and his queen are features in the decoration of the façade. In decoration, apart from the construction of buildings, lettering used formerly to play a very important part. In stained glass windows, of various periods, it was the common practice to separate the tiers of figure subjects by broad bands of inscription, to inscribe the nimbuses of saints with their names, to diaper backgrounds with initials, to furnish individual figures with boldly decorative labels inscribed with the words they are supposed to have uttered, and in many a mediæval Jesse window the names of the personages represented form a most ornamental feature in the design. In tapestry again and in wall painting inscriptions are used with great effect, oftenest in the form of labels; but they are written also on the background or foreground; or straight across the drapery of the figures, regardless of the folds in which it falls; or they may be introduced in the form of



Old Bench End from a Church in Somersetshire.

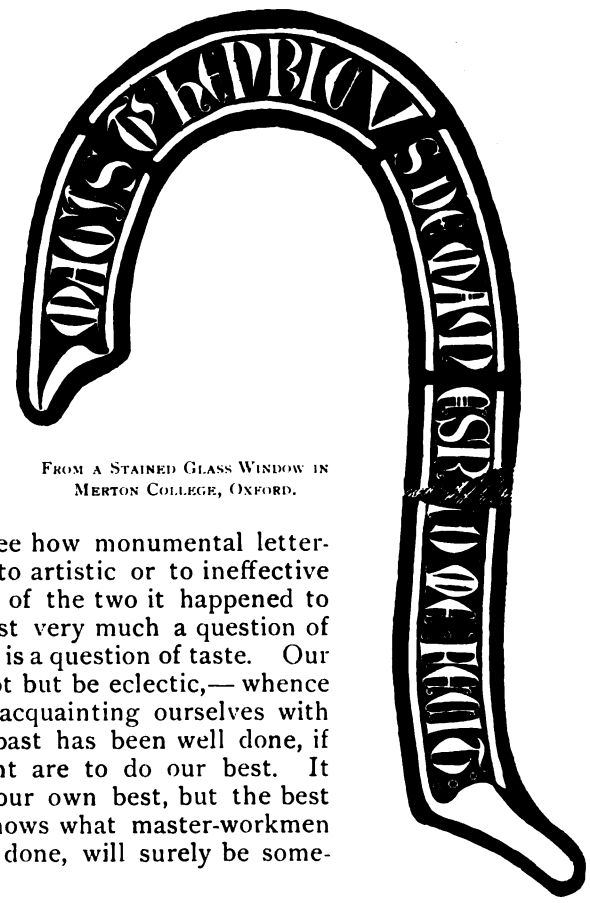
bordering and trimming to the drapery, or of diaper upon it, much as though it were embroidered ornament. The lettering straight across the figures recalls the already mentioned Assyrian practice, though it is only here and there a word. Yet more remindful of



From a Carved Inscription — Spanish Gothic.

Nineveh is a sixteenth century device employed on a monumental bronze in the cathedral at Bamberg, where a compact band of lettering, many lines deep, crosses the lower part of an enshrined effigy. A favorite plan in sepulchral monuments, whether in brass or stone, has always been to frame or border them with a line of inscription, or to introduce into broader and more florid borders labels which bear inscriptions.

The architecturesque though not precisely architectural use of lettering is nowhere more triumphantly illustrated than in mediæval monumental brasses. You have only to compare these with the tombstones of a later period, to see how monumental lettering may be used to artistic or to ineffective purpose. Which of the two it happened to be, was in the past very much a question of period; with us it is a question of taste. Our modern art cannot but be eclectic,— whence the necessity of acquainting ourselves with whatever in the past has been well done, if we in the present are to do our best. It must, indeed, be our own best, but the best of a man who knows what master-workmen before him have done, will surely be some-



From a Stained Glass Window in Merton College, Oxford.

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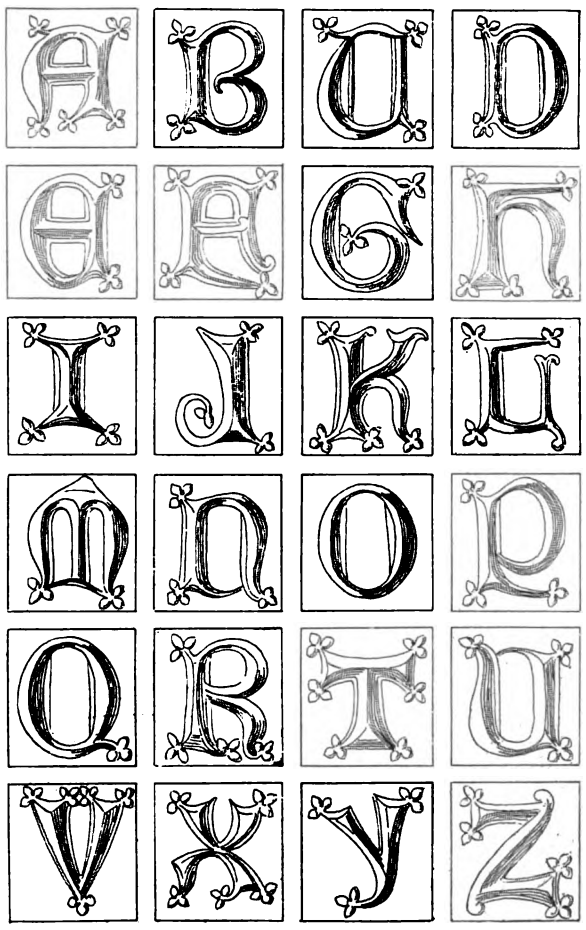
thing of more account than he can spin out of his own ignorant imagining.

A classic practice was either to engrave the inscription upon a tablet shaped to receive it, or to mass it compactly into a patch,



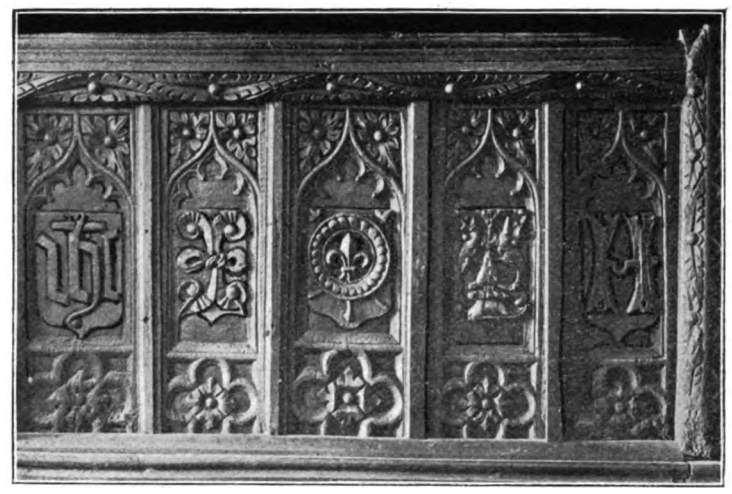
Gothic Letters Carved in Stone.

usually a rectangular patch, proportioned to the wall or other surface it was designed to occupy.

In either case (and this applies equally to Gothic and other inscriptions of later date) the eye is best satisfied by a tolerably uniform spreading of the letters, so that at a distance, or at first sight, they give the impression of a fairly even surface, distinguished from the surrounding surface by a difference of texture rather than by appreciable form within the mass. Breaks within this mass indeed occur, where no lettering is; but these have to be taken into strict account by the designer; and his task is rendered difficult by the fact that such gaps occur where the words or their sense may happen to demand them; and, as these are probably none of his choice, they may chance to come most awkwardly.

In the case of monumental and other such inscriptions where stateliness is of some account, and it is not imperative that the writing should read as you run, there seems no very urgent reason why the words should not be closed up without gaps to mark breaks in the sense. Or, supposing it absolutely necessary to prevent misinterpretation, any simple ornament or sign may be used for that purpose, anything which, without breaking the continuity of tint or surface, tells the reader *there* is a place to pause. Such signs may even be emphatic in proportion to the length of pause indicated; but only on condition that the interpolated ornament be of about the same *value* in effect as the text itself. Else the end in view is lost. The recurrence of ornament relatively too solid may be quite as ugly as recurring gaps. It is much as where reformers of modern type-printing have thought fit to substitute, for intervals of white paper between the words, ornamental devices very much heavier than the type. Instead of patches of white they give us spots of black, which are even more distressing to see, evidence as they are of effort which has failed.

Architectural dignity is best preserved by the simplest and severest and evenest of lettering. Its form must depend, of course, upon the character of the architecture; but straight lined characters, Roman or Gothic, seem always to take their place in architecture more as if they belonged to it than florid writing; and that is especially the case with carving in stone or engraving on metal. Flourishing is more appropriate to the pen or the brush.

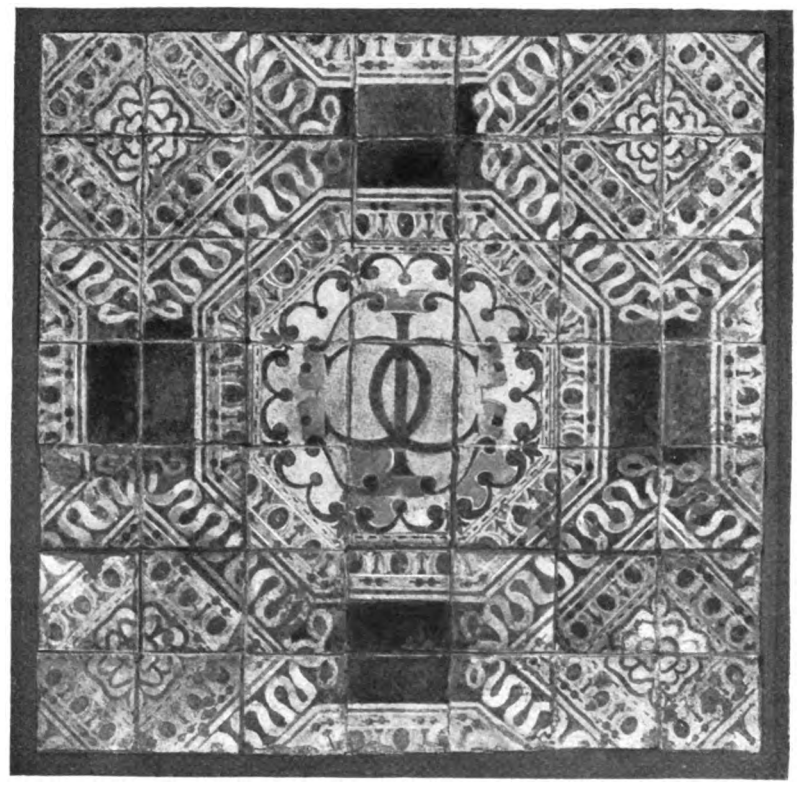


Old Bench End from a Church in Somersetshire.

In brass or bronze it has been a common practice to cut away the ground of an inscription and leave the lettering in relief; even where the sunk ground is not filled in with composition it soon deepens in color, and the letters tell light and bright upon it, the effect of which is always happy. This practice of "grounding out" the lettering might with advantage oftener be employed in stone or marble carving, when the scale of the work allows it. Small lettering is of course more naturally cut into the stone, as the cuneiform inscriptions and the Greek and Roman were.

"Grounding out" was employed in the case of the inscriptions on the doors of the cathedral of LePuy which, by the way, are used, as was more commonly the practice in stained glass, to mark off compartments in which were depicted the scenes referred to in the inscriptions. This simple "grounding out," in which the face of the letters answers to the surface of a block of stone or wood on which they are cut, is a sure way of preserving its breadth. There is no precise limit to the relief in which the carver may not on occasion indulge; but it is not often desirable to do much in the way of modelling his letters. There is always a danger in doing it of frittering away the valuable surface of the material; and, besides, the forms of letters are for the most part sufficiently expressed by their outline. Even the so-called "ribbon letters," in which the turnover of the ribbon has to be expressed, require little more than a single sharp cut to express the fold; and it is, when all is said, a florid form of lettering, remarkable, not for its architectural dignity, but for a certain fancifulness, not without its charm, but ill-suited to serious and sober decoration: it is not so much lettering in ornament as ornamental lettering — which is another story.

(To be continued.)



Old French Tiles of the Sixteenth Century.

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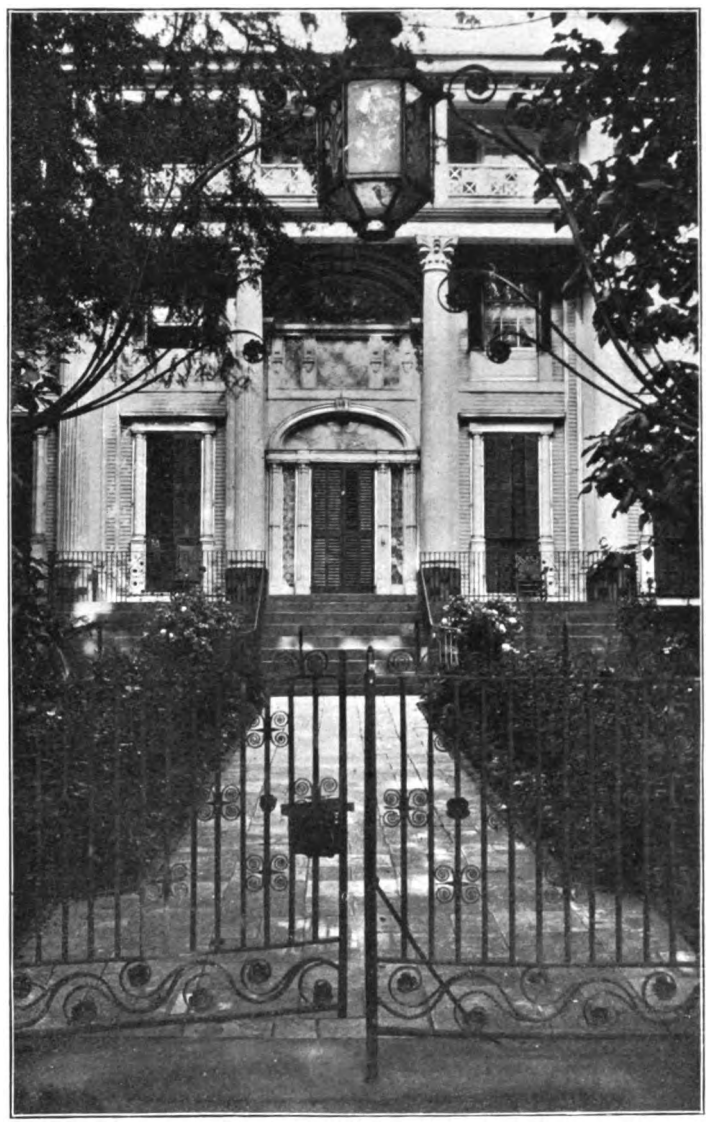
Doorways
OF THE
Bristol Renaissance.

By Joy Wheeler Dow.

ALL GOOD architecture is a natural development and amplification of some earlier development which has already proven itself to be immortal so far as any of us know. It is only in the application of the motives and detail that we may look for originality and style.

Every day it must become more patent to the observing American that his country is destined to play an extremely important part in the new history of the world. He becomes more self-reliant and independent with the discovery of every new resource either of the land, the brains of its inhabitants or their industry. It is only before architectural art — something that demands time, centuries of industry for development and not genius alone — that American expediency is at all handicapped, and the American artificer perceives he must remain a student and copyist of foreign work for many years to come.

We have neither great cathedrals, palaces, triumphal arches nor ruins of antiquity. There has been found but one exceptional case where American architectural models, none of them yet two centuries old, are suitable for modern development. And this is when the American wishes to build himself a *home* to incorporate all that the word implies. That predominant trait in the Anglo-Saxon nature, the Anglo-Saxon home feeling, no mathematical formulæ can entirely replace. It is true that we remain in partial debt to Great Britain here also; but is not necessary, for we have in this class of architecture, and in this only, an admirable development of our own entirely different in many essential points to anything to be found in England. It is a development so wide and varied, moreover, when one comes to consider it all, as to require, for the convenience of description, numerous local sub-divisions. Each year brings to light more charming models for new development, more examples of original and intelligent application of academic motive and detail. Tucked away down in the State of Rhode Island there is a unique local development entirely disconnected in American architectural genealogy, still a representative American school to which I am going to refer as the "Bristol Renaissance." *



Entrance to the De Wolf-Colt Mansion.

The building epoch of Bristol was in no sense a colonial time, neither was it a part of the later transitional development in the United States; but it belongs to a short interregnum from 1800 to about 1815, brought about by a great influx of wealth into Bristol, the profit of two highly remunerative, commercial, or perhaps *uncommercial*, enterprises known as privateering and slave trading.

At this time of general emancipation and what we delight to call "civilized warfare," the mention of these two now happily abandoned pursuits would seem to cast some slur upon the authors of the work we are bound to admire. Especially is it so just at present when nearly every magazine one picks up has its blood-curdling account of the worst atrocities obtainable from the annals of the slave trade. But before we stoop to pick up the stones that are lying idly about, let us first consider how much there is of fragile crystal in our own houses. Let any one ask himself could he have possibly erected his own dwelling house unassisted by others? Of course he knows he could not. He knows that it was possible to induce the various mechanics and material men to help him out only by the agency of Dr. Quesney's all potent powder of *prelinpinpin*, otherwise, money which either he or his ancestors by great good luck or astute foresight into the trend of the necessities of other people, mostly poor people, were enabled to command. There is a philosophy, I believe, which says that the basis of wealth is the land. But how can that be while there is still land to be had for the asking? The more incontrovertible theory is that the basis of wealth is the necessity of the respectable poor. Without these unfortunates nobody could have a comfortable house to live in. Consequently, the more poor people there are, and the more urgent their necessities, the more charming homes we may build. Happy in the possession of one of these it is somewhat difficult to realize the awkward situation in which our first parents once found themselves, a situation which we know could not have changed. So that if we have ease, have comforts, some luxury, it must be because we own a share or two of stock in a huge, if more or less genteel, privateer and slave-trader. Only where their own cruelty entered into the traffic and pillage were these "captains courageous" of Bristol reprehensible.

Out of the two not very charitable industries grew the beautiful Bristol Renaissance, the master mind of which at its highest development was Russell Warren, whose name like those of most of the world's finest architects is practically forgotten while their work becomes more and more celebrated. And should I wish to select a single example to illustrate the characteristics of his genius, it would be the De Wolf-Colt mansion on Hope street, built in 1810, the year, perhaps, of Bristol's greatest prosperity. From George De Wolf, Mr. Warren had similar orders to those given the royal architect, Gabriel, by Louis XV. when that king projected the theatre and Petit Trianon at Versailles. They were, to do his best, and if possible, outdo himself. How far the Bristol architect succeeded is told us by the instant delight and admiration one cannot but express in coming unexpectedly upon the Hope street elevation at the end of a short but imposing vista. It is rare to find a design as boldly original in conception transgressing as few tenets of our architectural faith. But it is about the doorway as in all the old Bristol houses that the subtle charm gathers; and while there are no other doorways half so elaborate as this one nearly every one is equally full of the same delightful sentiment and home feeling.

A little further south on Hope street, standing nearly opposite to each other, are the two next finest examples of this interesting school. They are by no means the next most pretentious; but they have the characteristics to the required degree. These are the Cabot-Churchill house (house with the eagles) and the

*It may be choosing too magnificent a frame for the size of the canvas; but I have in mind the whole subject which the doorways *suggest* forcibly enough but do not entirely *comprehend*. I must state, therefore, that besides the individuality of detail as shown, for instance, in the cornices and rails of the "House with the eagles" (there is, certainly, no other mansion in America which may boast of a beautifully carved eagle poised upon each corner of its parapet rail) which will serve as an index, I believe no such remarkable construction exists elsewhere as enters into the De Wolf-Colt, Norris and Fales houses respectively at Bristol. Though this construction cannot properly be more than alluded to in an article upon doorways. J. W. D.

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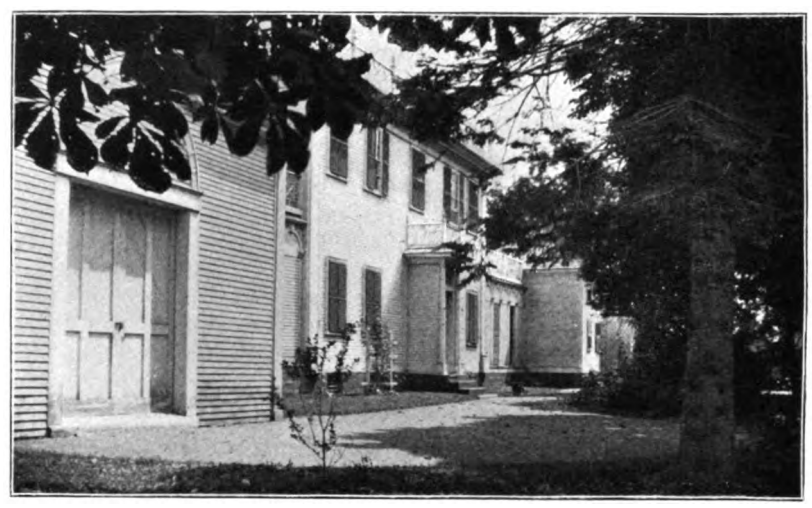
MAURICE-BABBITT HOUSE.

OLD DOORWAY WITH MODERN DOOR.

A HOUSE ON HIGH STREET.

THE INNER COURT OF THE DE WOLF-COLT HOUSE.



WEST ENTRANCE TO THE DE WOLF-MIDDLETON HOUSE.

FRONT PORCH OF "CAPTAIN JIM'S" HOUSE.

THE CAPTAIN SPRAGUE HOUSE.

THE CABOT-CHURCHILL HOUSE.

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Maurice-Babbitt house. The former, according to the date engraved upon its brass knocker (also surmounted by an eagle), was erected in 1807, it is said by John Howe. The intrepid Captain Churchill, sometime master of the celebrated privateer *Yankee*, subsequently owned the house and lived in it, the estate passing into possession of the family of its present proprietors by purchase in 1826. The builder of the Maurice-Babbitt is unknown. It has about the same age. Its doorway, in some respects, is the most beautiful one in Bristol. No other is quite its equal, as the atmosphere of the Bristol Renaissance has been attained in its design, and I have to judge everything, of course, by that standard.

Doorway on High and Union Streets.

At the northern end of Hope street stand two more venerable dwelling houses full of Bristol atmosphere, the Parker Borden house and the Captain Sprague house. The doorway of the latter might easily indicate some charming rooms within and artful cupboards let into the walls; but from the blackened weather boards of the house built by Captain Borden in 1800 (indeed, they look as if they had never known paint) nobody would dream that to the left of the front door was a drawing room containing wood carving and moulding of the most exquisite taste and refinement. The room, together with the remarkable strapwork of the Palladian window over the door, would distinguish this relic in any architectural collection. It is not known what artificer or workman supplied the hand carving, but he was infinitely painstaking and expert.

We are now so near the magnificent marine drive that leads the explorer to Popasquæ, a part of Bristol nearly cut off by the water, that we should proceed for a short distance on the highway to Warren, and then turn abruptly to the left, crossing the railway. While Popasquæ Neck contains numerous modern seaside residences, the American seaside residence is a thing hardly to be associated with any art. We are all of us used to the inevitable tower, the tawdry veranda, the yards of flimsy lattice or the dropsical boulders — the habitual and painful striving for what is only bizarre, after all. Therefore, I may truthfully say there are but two fine estates, architecturally interesting, upon Popasquæ Neck — the De Wolf-Mudge and the De Wolf-Middleton places, respectively. The former is a good example of our great "Transitional period," when the ambition of American architects was a successful adaptation of the Corinthian Temple. It is entirely foreign to the Bristol Renaissance, however, so to the other and older house must we, at last, turn for illustration. The De Wolf-Middleton house was built by William De Wolf in 1808, and an impressive old mansion it is. If personality, after a while, could enter into a composition of masonry and boards and doorways, it certainly has succeeded in so doing here. Like all the De Wolf houses it is enormous in its measurements. The situation of these two Popasquæ houses is ideal; but they are set so far back from the water that no adequate idea of its charm can be given by a camera taking medium size pictures.

Old Entrance Gate to "Captain Jim's" Garden.

In returning to Bristol village we shall traverse High street which runs parallel to Hope street, and is even more beautiful, naturally, though celebrated for fewer interesting landmarks and doorways. Near the middle of its length it forms the eastern boundary of Bristol Common. Around the common in most New England towns is to be found the finest architecture; but this is not the case in Bristol. Whatever may have been the intentions to this effect by the original surveyors of the town, no such dreams have been realized, and the doorways about the common are of very medium excellence. Now, if some one will kindly direct us eastward, following the line of Church street for a mile or so, then south a little, we would thank such a guide very much. For in that case we should shortly find ourselves standing before what was the grand semi-circular garden entrance to the old home of the greatest of all Bristol's world-famed sea captains — James De Wolf, more familiarly spoken of as "Captain Jim." It was this prodigious personality that fitted out the *Yankee* — that terror to the commerce of Great Britain and the rich gold mine to so many American sailors.

Doorway and Window of the Parker Borden House.

One must incommode himself a little and bend down to go through the ancient gate which appears to hang by a single hinge; but do it for the sentiment of the thing. The overgrown walk leads straight up to the front porch. When one enters the great hall running east and west through the centre of the immense three-story mansion, and regards the proportions of the drawing room to the left,— I should take its measurements to be, at least, twenty feet wide by something over fifty long,— and then reflects how it was all built in 1803 when it must have cost very much more to build than it would at the present time, he is profoundly affected. The late Cornelius Vanderbilt's modern palace some miles below at Newport, "The Breakers," represents today not more human attrition, because the power of modern machinery has enabled a single workman to represent so much more actual production without proportionately altering his pay. In the newer and more polite order of things we wonder could Captain Jim's genius avail him? There is quite as much privateering and slave trading as formerly, only we give it another name, and it is done in a different and more refined way.

After all, it would appear that we are simply the children of our own day and circumstances, though undoubtedly to be made a great deal happier and better by constantly endeavoring to make the great "privateer and slave trader" — ours by long inheritance — as fair, as respectable and humane in operation as its Creator, for impenetrable purposes of His own, will permit it to be for us. And the greatest of architectural formulæ parallels the greatest of those ethical. It is *geometrical* charity.

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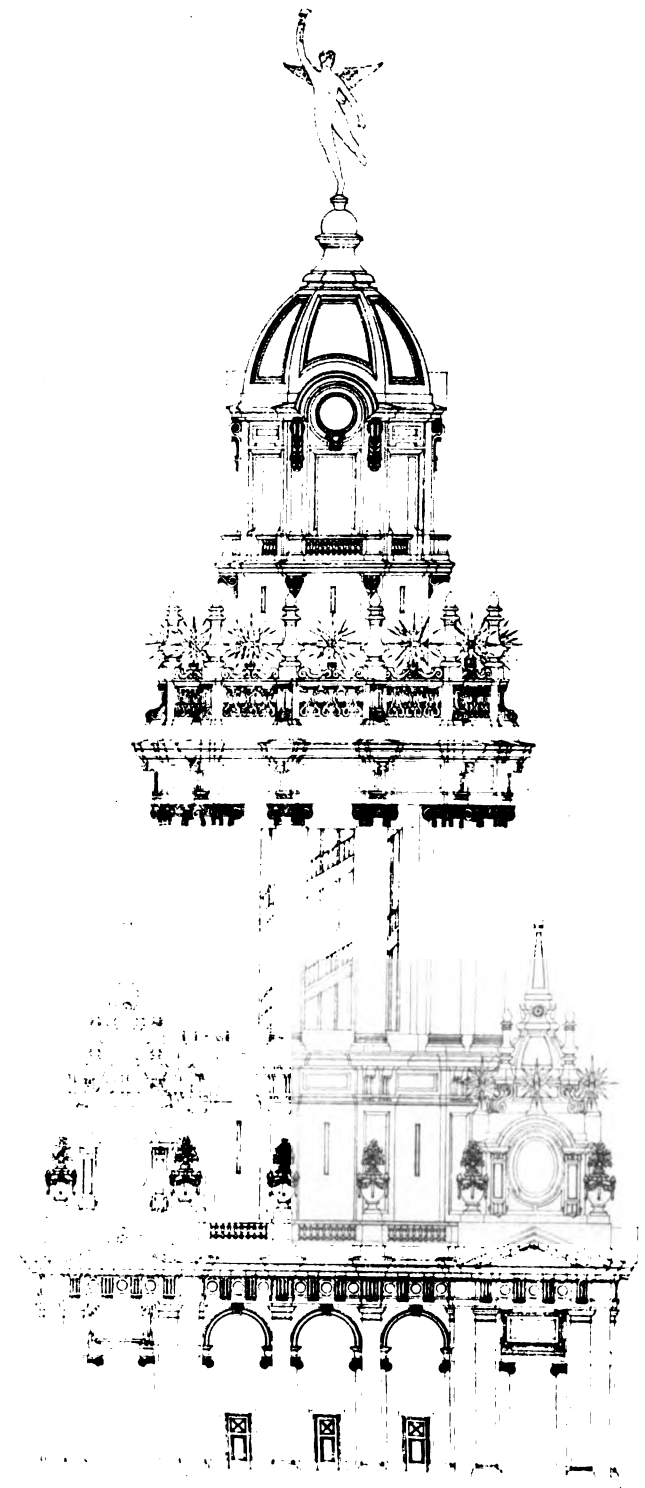

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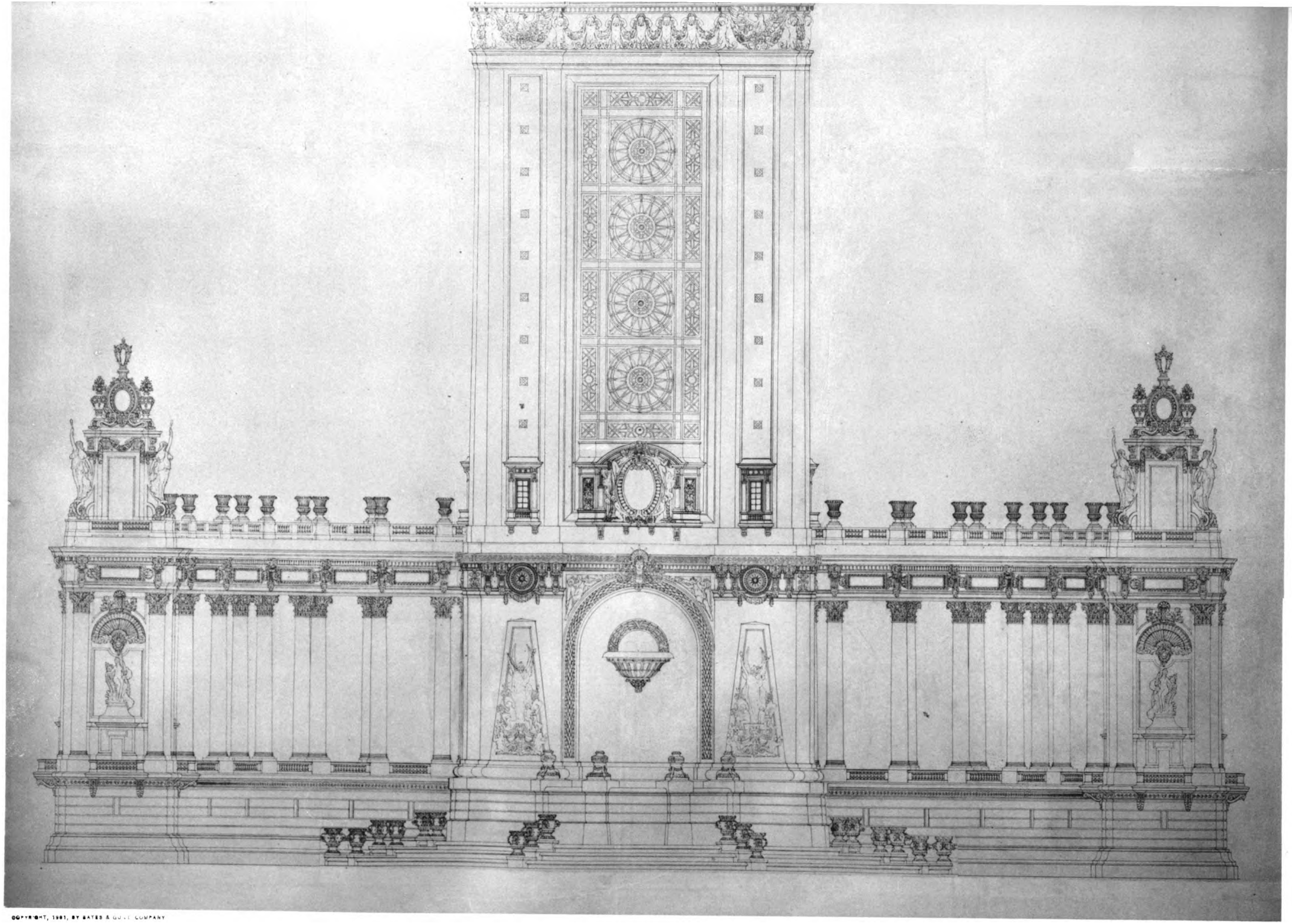

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THE TOWER, PAN-AMERICAN EXPOSITION, BUFFALO, N. Y.

JOHN GALEN HOWARD, ARCHITECT.

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CHAPEL FOR THE NEW CHURCH THEOLOGICAL SCHOOL, CAMBRIDGE, MASS.

WARREN, SMITH & BISCOE, ARCHITECTS.

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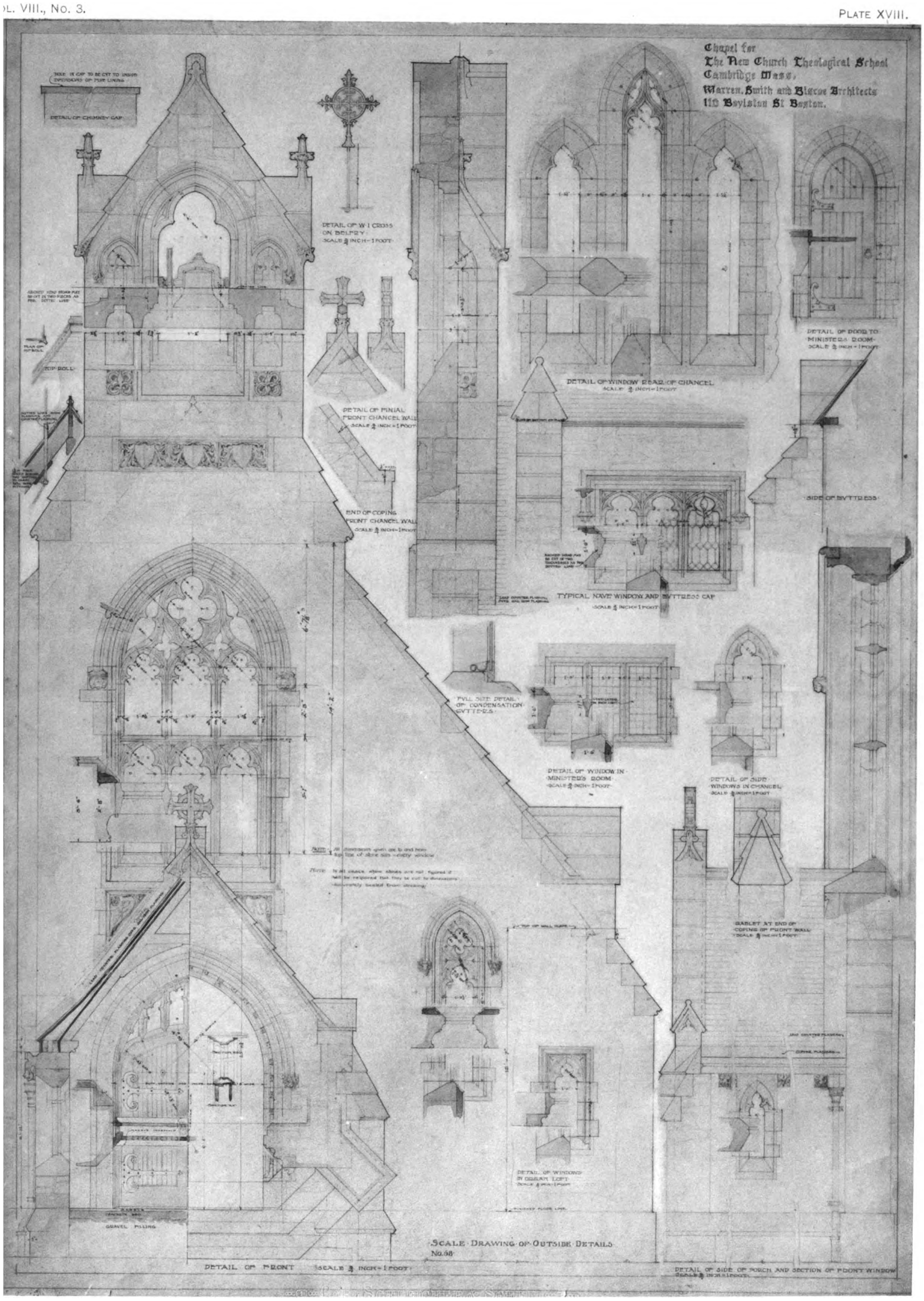
PLATE XVIII.


Chapel for
The New Church Theological School
Cambridge Mass.
Warren, Smith and Biscoe Architects
110 Boylston St Boston.
DETAIL OF CHIMNEY CAP
DETAIL OF WINDOW IN GABLE
SCALE ½ INCH = 1 FOOT
DETAIL OF FINIAL FRONT CHANCEL WALL
SCALE ½ INCH = 1 FOOT
END OF COPING FRONT CHANCEL WALL
SCALE ½ INCH = 1 FOOT
DETAIL OF WINDOW REAR OF CHANCEL
SCALE ½ INCH = 1 FOOT
DETAIL OF DOOR TO MINISTERS ROOM
SCALE ½ INCH = 1 FOOT
SIDE OF BUTTRESS
TYPICAL NAVE WINDOW AND BUTTRESS CAP
SCALE ½ INCH = 1 FOOT
FULL SIZE DETAIL OF CONDENSATION GUTTERS
DETAIL OF WINDOW IN MINISTER'S ROOM
SCALE ½ INCH = 1 FOOT
DETAIL OF SIDE WINDOWS IN CHANCEL
SCALE ½ INCH = 1 FOOT
GABLET AT END OF COPING OF FRONT WALL
SCALE ½ INCH = 1 FOOT
DETAIL OF WINDOWS IN ORGAN LOFT
SCALE ½ INCH = 1 FOOT
GRAVEL FILLING
SCALE DRAWING OF OUTSIDE DETAILS
No. 68
DETAIL OF FRONT SCALE ½ INCH = 1 FOOT
DETAIL OF SIDE OF PORCH AND SECTION OF FRONT WINDOW
SCALE ½ INCH = 1 FOOT

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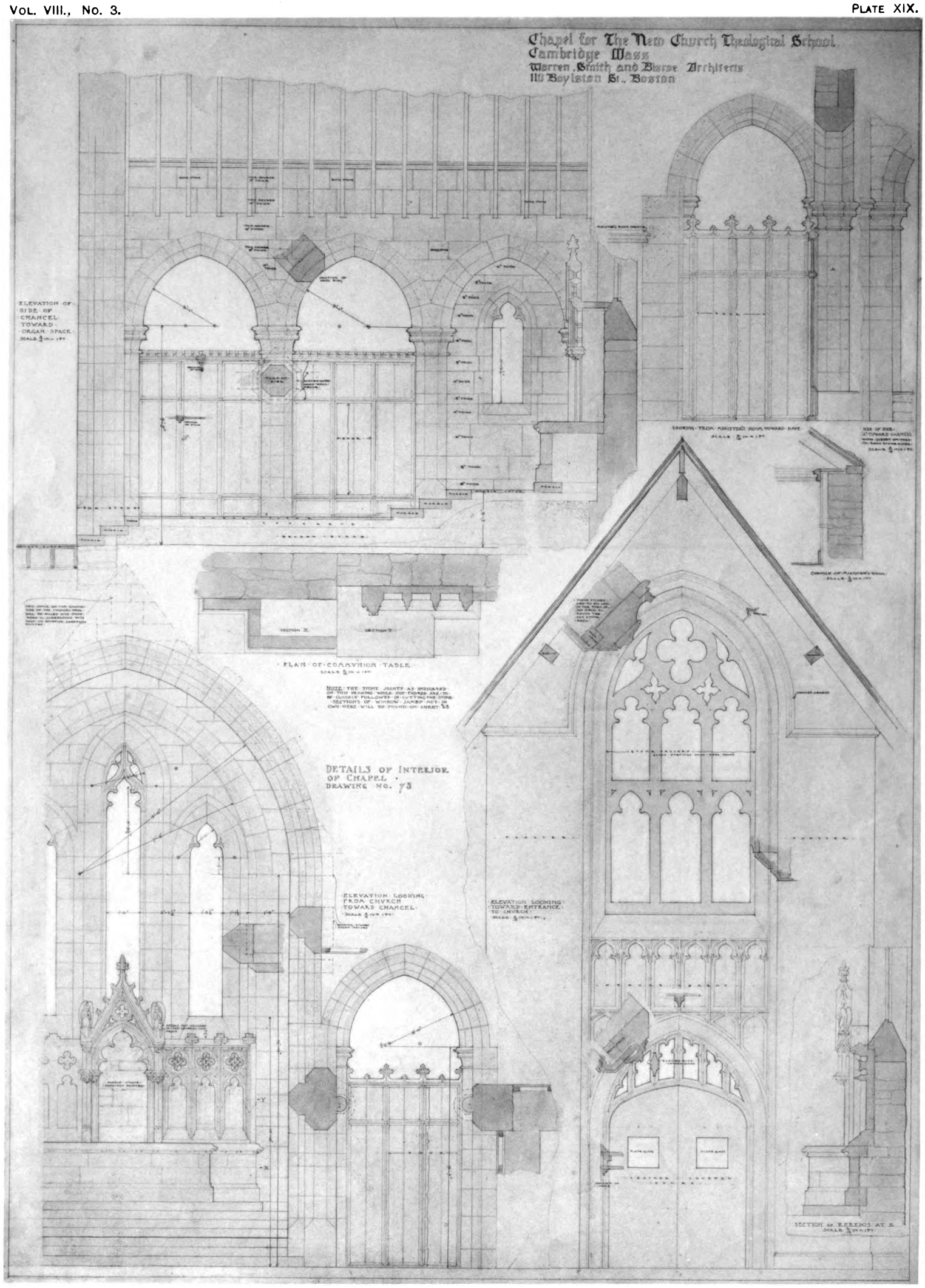
Chapel for The New Church Theological School.
Cambridge Mass.
Warren, Smith and Biscoe Architects
119 Boylston St., Boston
ELEVATION OF SIDE OF CHANCEL TOWARD ORGAN SPACE
SCALE ½ IN. = 1 FT.
LOOKING FROM MINISTERS' ROOM TOWARD NAVE.
SCALE ½ IN. = 1 FT.
SECTION X.
SECTION Y.
PLAN OF COMMUNION TABLE.
SCALE ½ IN. = 1 FT.
NOTE: THE STONE JOINTS AS INDICATED ON THIS DRAWING WHILE NOT FIGURED ARE TO BE CLOSELY FOLLOWED IN CUTTING THE STONE. SECTIONS OF WINDOW JAMBS ETC. SHOWN HERE WILL BE FOUND ON SHEET 25
DETAILS OF INTERIOR OF CHAPEL
DRAWING NO. 73
ELEVATION LOOKING FROM CHURCH TOWARD CHANCEL
SCALE ½ IN. = 1 FT.
ELEVATION LOOKING TOWARD ENTRANCE TO CHURCH
SCALE ½ IN. = 1 FT.
SECTION OF ARCHES AT X
SCALE ½ IN. = 1 FT.

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CHAPEL FOR THE NEW CHURCH THEOLOGICAL SCHOOL, CAMBRIDGE, MASS.

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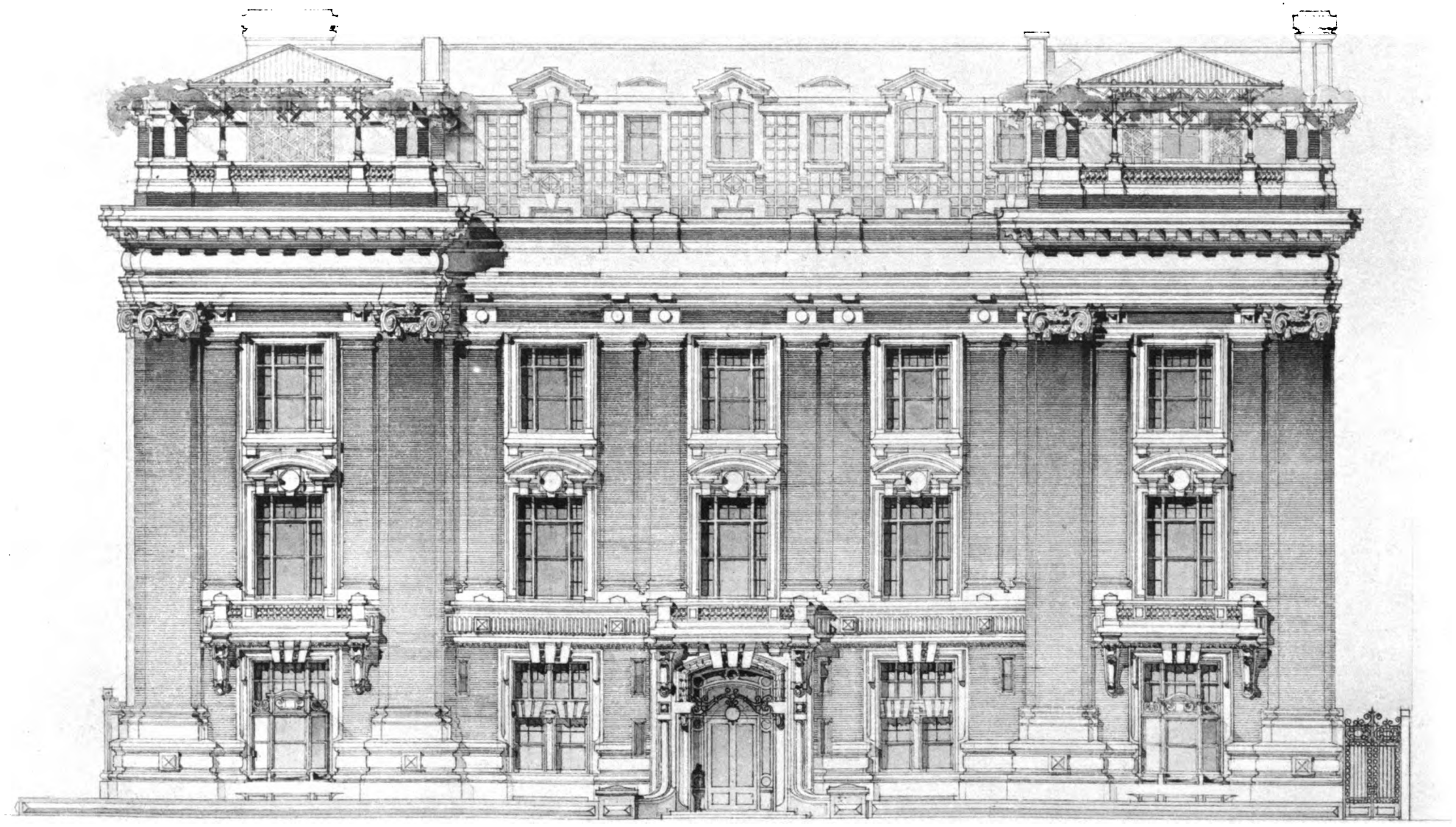
UNION CLUB COMPETITION.



ELEVATION ON FIFTY FIRST STREET.

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COMPETITION DESIGN FOR THE UNION CLUB HOUSE, NEW YORK CITY.

PALMER & HORNBOSTEL, ARCHITECTS.

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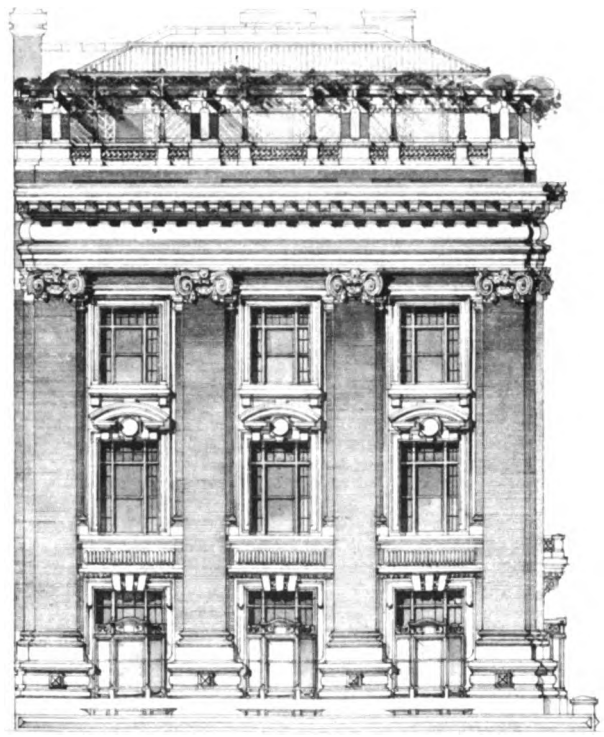
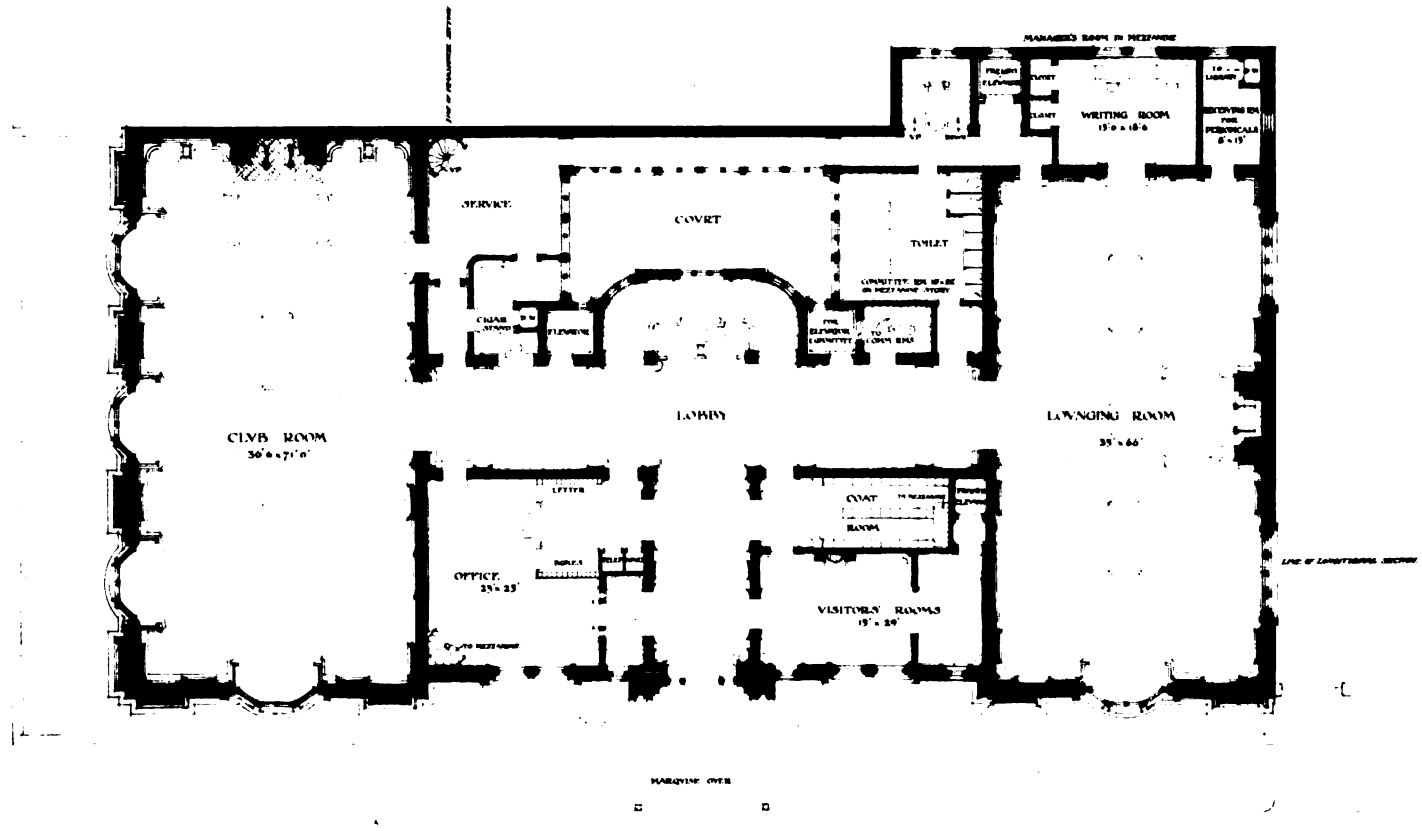
UNION CLUB COMPETITION



ELEVATION ON FIFTH AVENUE

UNION CLUB COMPETITION



FIRST FLOOR PLAN

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COMPETITION DESIGN FOR THE UNION CLUB HOUSE, NEW YORK CITY.

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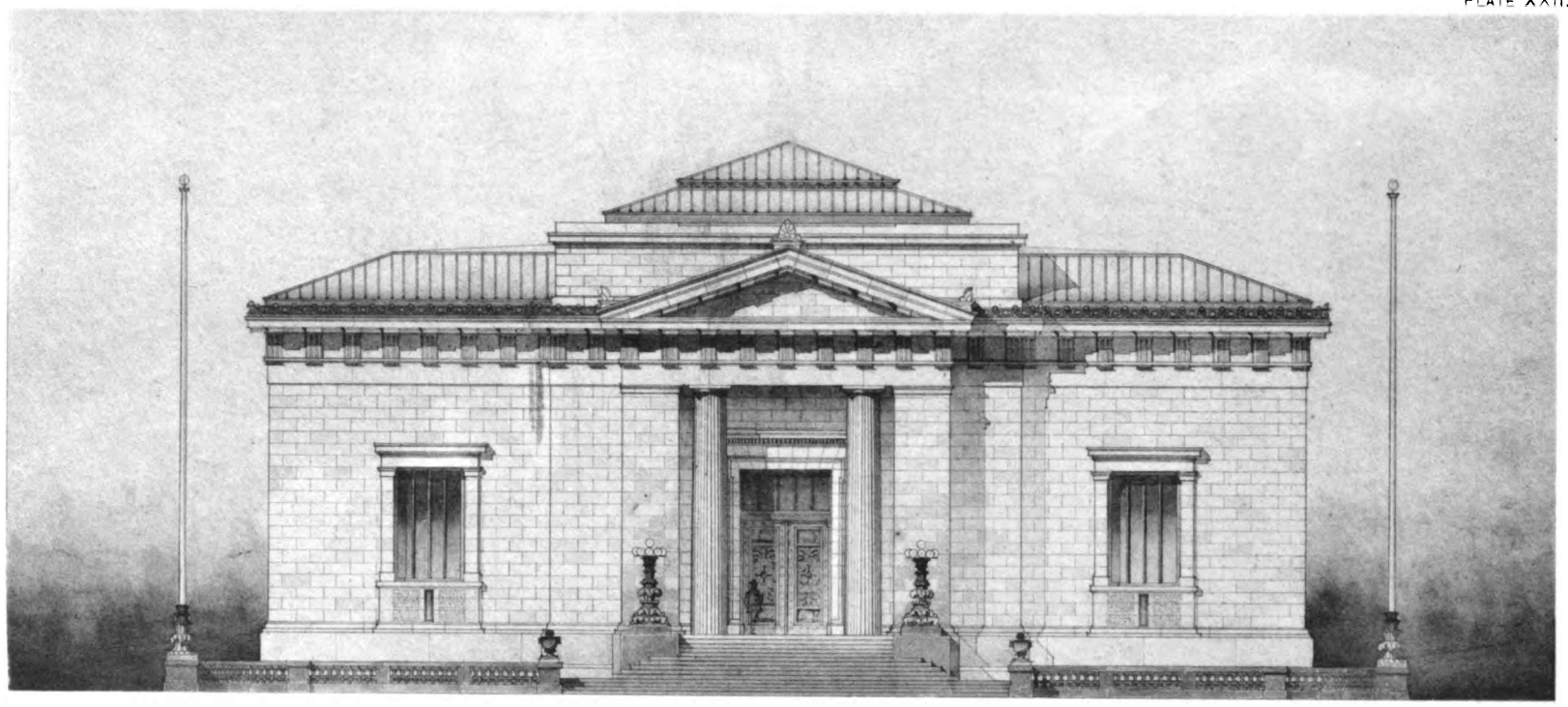
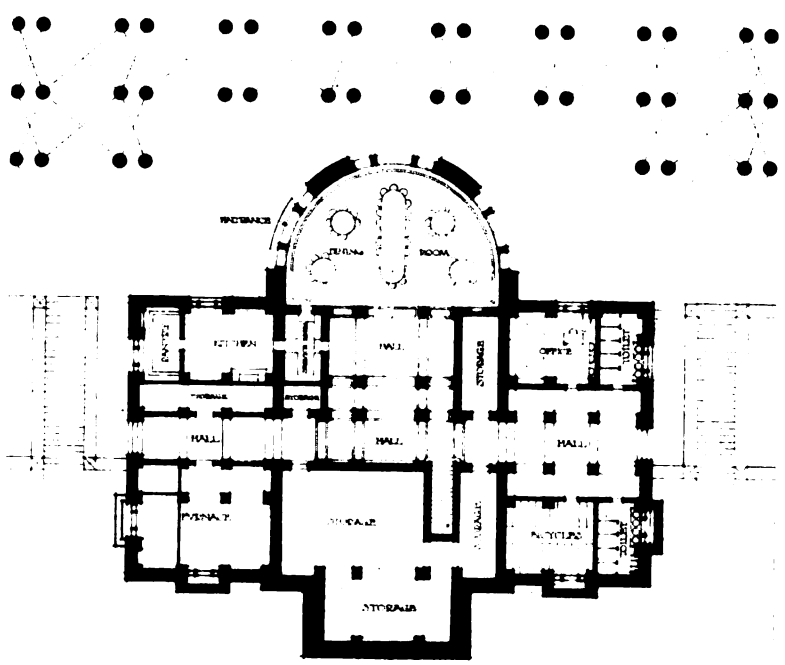
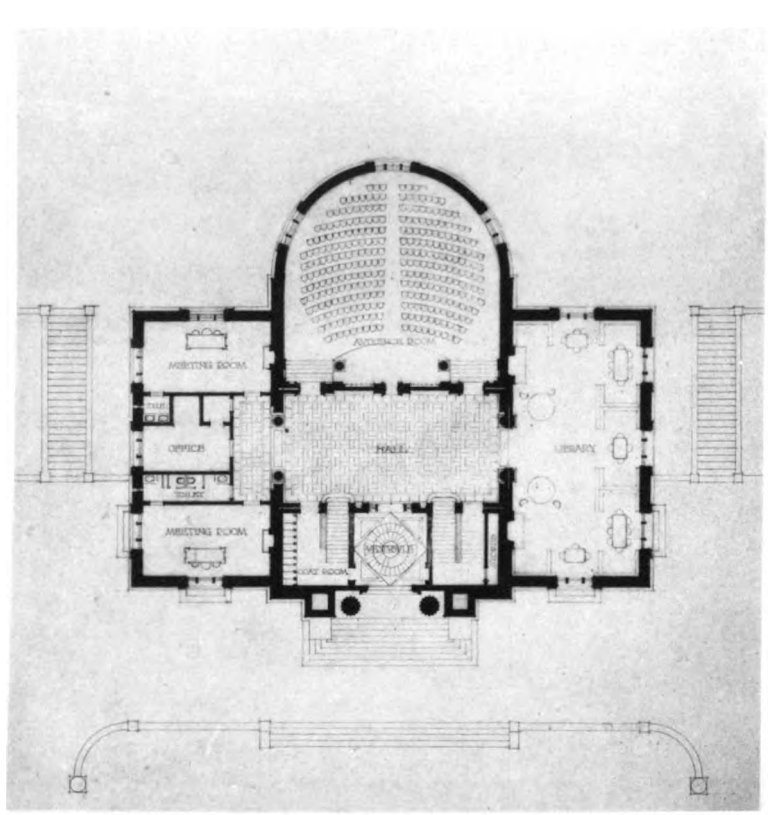
PLATE XXII.







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COMPETITION DESIGN FOR THE NEW YORK STATE BUILDING, PAN-AMERICAN EXPOSITION, BUFFALO, N. Y.

YORK & SAWYER, ARCHITECTS.

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The Architectural Review

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PLATES.

PLATE XVI.—THE TOWER, THE PAN-AMERICAN EXPOSITION, BUFFALO, N.Y. —*Mr. John Galen Howard, Architect.*

PLATE XVII.—CHAPEL FOR THE NEW CHURCH THEOLOGICAL SCHOOL, CAMBRIDGE, MASS.—*Messrs. Warren, Smith & Biscoe, Architects.*

PLATE XVIII.—CHAPEL FOR THE NEW CHURCH THEOLOGICAL SCHOOL, CAMBRIDGE, MASS.—*Messrs. Warren, Smith & Biscoe, Architects.*

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PLATE XX—COMPETITION DESIGN FOR THE UNION CLUB, NEW YORK CITY. —*Messrs. Palmer & Hornbostel, Architects*

PLATE XXI.—COMPETITION DESIGN FOR THE UNION CLUB, NEW YORK CITY. —*Messrs. Palmer & Hornbostel, Architects.*

PLATE XXII.—COMPETITION DESIGN FOR THE NEW YORK STATE BUILDING, PAN-AMERICAN EXPOSITION, BUFFALO, N.Y.—*Messrs York & Sawyer, Architects*

OPTIMISM is an admirable lever for action, but it occasionally clouds the perception of facts,—especially if those facts have certain merits of their own which disarm criticism.

In listening to the satisfaction expressed in very mediocre achievement, the fact is forced upon us that we are easily pleased. Especially is this the case in regard to any slight fragment of nature that has been overlooked or stranded in the midst of the necessary march of the artificial in a city's growth. A worn tree, a scrap of grass, a surface of water, are all subject to a sentimental devotion of which they are relatively unworthy. It is forgotten that ungroomed, uncultivated nature is out of place in the midst of artificial life. It must be dominant or it becomes impertinent,—seems unkempt, and lacks finish. It is not enough that a river should run through a city. It is merely a mirror, and is beautiful, if the sky above is beautiful, or if it reflects beauties upon its banks; otherwise there is little to commend it. Neglect of its banks and of its bridges shows not only loss of opportunity but absolute loss of the river's chief means of giving pleasure. What portion of the Arno at Florence, the Tiber at Rome, the Adige at Verona, and the Seine at Paris, are pictured and sung? Where the river flows beneath the bridges or where spire and tower are reflected in its surface. So that when one hears extolled the beauties of the North and East rivers in New York, the Delaware at Philadelphia, or the Charles at Boston, there is a feeling that we are satisfied with very little in complacently accepting these streams as they are, instead of making them what they might become. It would be possible, perhaps, to incorporate river banks into the Park systems, in which case they would receive the distinction they deserve. Certainly no natural factor is more capable of repaying tenfold the attention devoted to it than a flowing stream of whatever width or importance.

Embankments are expensive, it is true, but once established they are tolerably permanent, and capable of indefinite beautifying.

THERE seems at present to be a strong tendency towards the abolition in our cities of apparent roofs. That is, flat roofs have entirely taken the place of pitched roofs, and there is therefore no change of color at the top of the building, and in many cases a very hard line against the sky. It is easy to see why this condition of affairs must necessarily exist. The rooms at the top are now as accessible as those below, and command as much rental; therefore it is unwise to curtail them in floor or wall area by the slope of the roof. There is no reason for shedding snow or rain, in fact there are reasons to the contrary, and therefore a pitched roof is distinctly detrimental. It has apparently disappeared for good. But the treatment of sky line, of silhouette, requires all the more attention; and parapet, balustrade and cresting motives have as yet seldom made their appearance. In this relation it is interesting to study the use of single figures or groups in classic work as architectural motives against the sky,—for instance, those on the main façade of St. John Lateran in Rome, and those on the colonnades of Bernini in the Piazza of St. Peter's. Without these figures both the façade and the colonnade would be bare and lose much of their character. The figures themselves have little intrinsic merit; in fact it is doubtful if any of them would appeal to the artistic sense alone and isolated; many of them will scarcely bear analysis; but as decorative architectural accessories they are of great value. It is difficult to design finials of ornamental motives only that will be in scale with the façade below; but sculpture lends itself admirably to these conditions, and there are many sculptors who find it difficult to obtain the work they desire, who could be employed on such groups as these. The final note of distinction in any building is that of sculpture of the human form. Once employed it distinguishes the building upon which it is placed from its neighbors, no matter how much they may be decorated with ornamental forms alone, and it is a serious mistake to neglect as much as we are prone to do, the work of the sculptor in connection with our architecture.

THERE is no more conspicuous factor in American architecture of today than the apparent inadequacy in the size or importance of entrances to buildings. In a busy, bustling community where each building contains hundreds, and in some cases thousands of tenants, and where there is constant apparent need of circulation, not an inch of room is sacrificed to ample entrances, or for that matter to interior halls. The exact requirements of entrance and exit, of average circulation, are undoubtedly carefully considered; and the result is practically satisfactory, but visually inadequate. Something is due to first impressions. It is not impressive to enter a great Library or a Court House and find oneself, after passing through a comparatively small doorway, in a labyrinth of corridors with low ceilings. The Salle des Pas Perdus is of distinct advantage in the impression of dignity it makes upon the spectator, and it is too often forgotten in our planning.

WE remember advocating some years ago, covered colonnades or arcades over sidewalks, as being not only possible subjects of excellent architectural treatment, and in no way interfering with traffic, but that they would be of very definite advantage to shopkeepers in the following directions: they would shelter passers-by from snow and rain; they would go far to aid in keeping sidewalks clean; they would, if their roofs were of semi-transparent glass, diffuse light on the shop front in gray weather and temper the sun's glare in hot weather. The columns would be so slight even if of stone (and they probably would be of iron) that in no way would light be intercepted from the street. There were many things to be said in their favor, and but few against them, except that in some cities they were considered obstructions to the sidewalk, though why more so than lamp and trolley poles it was difficult to determine. At all events the suggestion did not find favor. At present, Luxfer prism screens are projecting out from shop fronts at various angles, unsupported by columns, and in some cases with precarious seeming supports, and are doing in sections very much what the continuous sidewalk marquise would have done universally. Of course the refractive angle of these screens can be adjusted, but that could have easily been done in the glass roof. Perhaps we may come to the conclusion in time, that a protected sidewalk on a street of shops is a definite gain to the shopkeepers.

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SPEAKING of sidewalk obstructions it would go a long way in promoting the apparent cleanliness of our cities if the privilege of exploiting wares was not extended beyond the front line of the shop or to the sidewalk. There is a legal right of some four feet allowed in many cities for sidewalk stands, signs, etc., and there is no other thing that gives so great an impression of uncleanliness, shabbiness and vulgarity to our streets as the exercise of this right. If a shopkeeper desires to sell his wares to passers-by who do not enter his shop, let him be obliged to recess his shop front. An unobstructed sidewalk should be maintained for the benefit of the public; and any exterior advertisements of shops should be within the line of the private property allowed to be built upon, *i.e.*, inside the face line of the building. Entrances to basement stores should be also within this line. Under existing circumstances there is a very simple and effective method of producing this effect without special legislation, which is to tax per square foot space occupied by staircases, stalls, etc., outside the front line of the building, and to especially tax all advertisements in proportion to their size and importance. The foreign tax on windows in proportion to size is also an intelligent one, as far as shops are concerned, but probably inapplicable here. Let a photograph of Broadway or Sixth Avenue in New York be compared with one of some corresponding street in any other city, and it will be seen how much the hawker of sidewalk goods has abused his privileges.

IN THE usual controversy amongst Purists as to the complete expression of conditions by façades, the acknowledgment of interior organisms upon the surface, which has always seemed to us rather an ultra position and somewhat too anatomical, these same Purists have forgotten to apply their reasoning to buildings adjacent to each other in a block and yet forming a single mass between streets. If individual buildings have individual characteristics, is there not also a character of mass in a correlation of those buildings that is worth considering? The Paris Building Laws maintain that there is such a character and that it is best proclaimed by continuous belt courses and comparatively uniform height; apart from this however it is perfectly possible to consider a block of buildings as a correlated unit and apply some sort of designing to it. In fact in many cases the design begins to take form from the natural conditions. Corners of blocks are undoubtedly the most important foci of their designs, and deliberate treatment on the corner diagonal axis is too often forgotten, or disavowed, because of the resultant loss of a few square feet of space on the plan. There are few more attractive groups of buildings than the well-designed four corners of crossing avenues in European cities. They immediately dignify the crossing of the streets into miniature squares. They are the best possible places for not only wall fountains, but for statues, single or grouped, for bas reliefs, etc., and to be strictly utilitarian it is not impossible to conceive an architectural street corner so designed that it would form a most admirable frame for the advertisement of the industries within the building. We commend this to the ingenious persons who perpetrate new schemes of advertisement.

Next in importance to the corner it would be well to mark the block at the centre or at intervals, either by a similarly designed façade, or by façades of the same color.

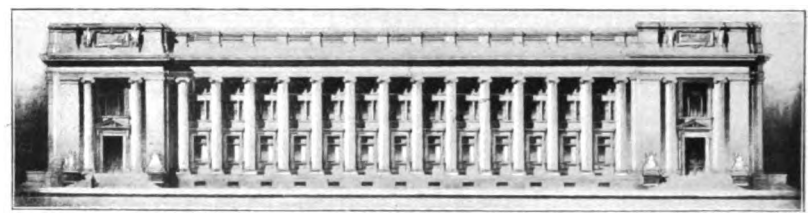
By a gradual process of this kind it is possible that the advantage of the treatment of blocks between streets as units of design in a city might be impressed upon the public. There is a popular misconception that any such treatment would produce monotony of general effect. Monotony is little to be feared in American cities for some length of time in the future, and the sufficient answer to any such fear can be seen in the long façades of any monumental buildings, such, for instance, as the design by Messrs. Rankin & Kellogg for the Indianapolis Post-Office, which is reproduced in the next column. Pavilion treatment alone completely destroys monotony.

In this regard, it may be worth while considering whether the best place for the most prominent cornice or belt course is at the top of a high building. Our constructive building laws prevent a projection that is commensurate with the height of the wall below, and the cornices are therefore small in relative scale and compare better both in projection and position if lowered with one or two stories in the parapet above them. Conspicuous roofs are somewhat obsolete and there is need of some more adequate finish to the high masses than a thin cornice.

Current Periodicals.

THE *American Architect* for January 19 contains an admirable article by Mr. Frederick Law Olmsted, Jr., on "Landscape in Connection with Public Buildings in Washington" We are rapidly having the unpleasant fact borne in upon us that the great opportunities possible through the original plan for the city of Washington have been recklessly, almost hopelessly, thrown away. To be sure we were more or less aware of this fact before, but is desirable that these things should be harped upon constantly, in order that whatever is possible may yet be saved from the wreck. Among the illustrations, the plate showing three houses in the Fenway, Boston, by Mr. A. W. Longfellow, is one of the most interesting. This plate shows well the great revolution that has been effected of late in Boston in the matter of domestic architecture. With hardly any exception, now, it is reserved, self-contained and gentlemanly. Nothing could be better as a model of what private houses in a great city should be than the Austin house in Beacon Street, which Mr. Longfellow has so intelligently reproduced in the case of the

(FROM "THE INLAND ARCHITECT.")



ACCEPTED DESIGN FOR INDIANAPOLIS POST-OFFICE. RANKIN & KELLOGG, ARCHITECTS.

house for Mr. S. V. R. Thayer. The sketch for a church in Ridgewood, N.J., is quite as deplorable as one could ask. There is nothing in Mr. Korn's apartment house in New York that requires comment, except the astounding detail. No more amazing violation of every law of classical architecture has been seen since the days of the unlamented Mullet.

The exterior of the proposed schoolhouse in Buffalo, by Messrs. Ackerman & Ross and C. D. Swan, associate architects, is in good, honest modern French architecture, well composed and well thought out. The plan, apart from the rather doubtful lighting of the main corridor on the ground floor, is also excellent The design expresses in a refreshing manner the arrangement and purposes of the interior. The modern English side-board in the same number is a less annoying departure from the true "Arts and Crafts" principles than has been the case in most of the examples recently shown.

The illustrations in the issue for February 2 are largely devoted to various examples of sculpture for the Pan-American Exposition in Buffalo. The most original and decorative of these are certainly Mr. Elwell's "Fountain of Kronos" and "Fountain of Ceres," the former of which is a weird conception suggestive in a way of William Blake. The view of the celebrated "Westminster Chambers,"

(FROM "THE AMERICAN ARCHITECT.")

THE THAYER HOUSES, BOSTON. A. W. LONGFELLOW, JR., ARCHITECT.

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Copley Square, Boston, calls to mind in connection with the present agitation for the removal of the top story, the suggestion of the invidious friend, who recommended that a certain dog's tail be cut off just behind the ears. The details of Messrs. Barney & Chapman's Hotel Navarre, February 9, one of the plates of which we reproduce, are certainly masterly examples of the stone-carver's art. If only the building could have stopped at the top of the second story how beautiful it really would have been. Perhaps some day an earthquake or a bombardment will come along and induce some of our modern cities to plane off everything down to the lower two or three stories. We shall then be able to see just what good architecture we really possess. The "P. E. Church, Braddock, Pa.," in this number is to be classed with that other in the last number, to which we have already referred.

(FROM THE "AMERICAN ARCHITECT.")

ENTRANCE TO HOTEL NAVARRE, NEW YORK.
BARNEY & CHAPMAN, ARCHITECTS.

The competitive designs for the Indianapolis Court House and post-office published in the February number of *The Inland Architect* are profoundly interesting. It is deeply to be regretted that the plan of the accepted design by Messrs. Rankin & Kellogg has not been published with the others. Of those shown that by Messrs. Eames & Young is apparently the best. The exterior is also solid and very dignified, though it does not compare with the accepted design in grave simplicity. This latter is very admirable in nearly every way, a strong, self-contained and monumental design. On the whole, nearly all of the designs are of a very high order. Mr. William Mariner's house by Mr. Elmer Grey is delightful, both inside and out. We reproduce two views of this most sensible and satisfactory design. In the same number is an exquisite photograph of the entrance gateway to Mr. Grey's own house.

The Brickbuilder for January contains a great quantity of interesting material, a valuable article by Mr. A. Melani on terra-cotta work in small Piedmontese towns and a continuation of Mr. H. B. Pennel's article on Byzantine brick building, with some fine photographs and reproductions from water color drawings by the author, of the interior of Sta. Sophia. Among the plates are great quantities of good things. Mr. Peabody's house by Messrs. Peabody & Stearns is charmingly reserved and attractive; good Colonial and good architecture at the same time. The Brookline house by Messrs. Winslow & Bigelow is so fascinating in its naïveté and refreshing simplicity that one is tempted to write of it with unnecessary enthusiasm. Perhaps the safest thing to do is to admit at once that it is delicious and let the thing go at that. The Annapolis post-office by Mr. Taylor has been spoken of before. It

(FROM "THE BRICKBUILDER.")

HOUSE OF R. S. PEABODY. PEABODY & STEARNS, ARCHITECTS.

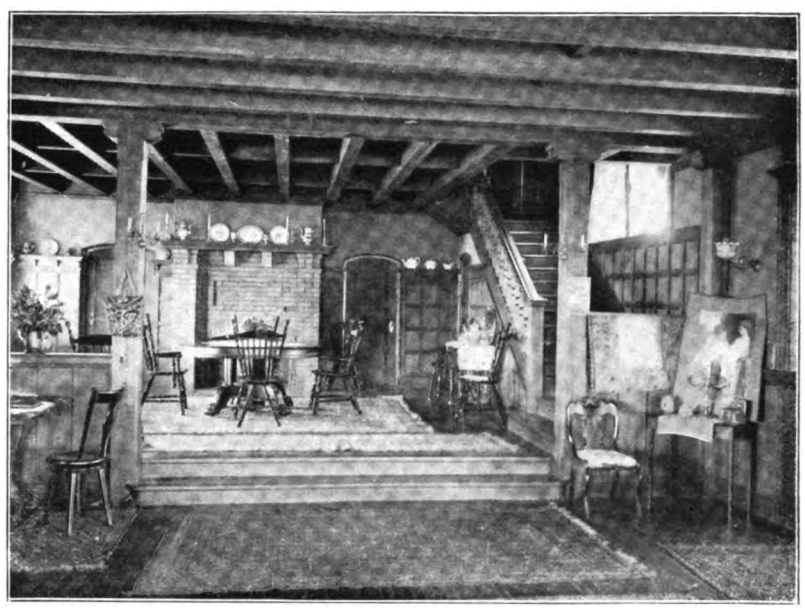
(FROM "THE INLAND ARCHITECT.")

HOUSE OF W. MARINER, FOX POINT, WIS. ELMER GREY, ARCHITECT.

is quite as good as anything the supervising architect has ever done. The Riverbank Court is hardly to be considered a complete success. It lacks domestic quality and does not succeed in its attempted adaptation of Elizabethan motives to apartment house requirements. The "Big Tree Swimming Pool," Cambridge, by Mr. R. Clipston Sturgis, is one of those delightful accidents that fortunately happen now and then.

The English magazines for the month are not calculated to excite one to undue enthusiasm. The "Strand Improvements" drawings drag their slow length along and do not improve as they continue. The designs published in *The Architect* for January 11 and 18, are profoundly inadequate and uninteresting, and there is

(FROM "THE INLAND ARCHITECT.")



HOUSE OF W. MARINER, FOX POINT, WIS. ELMER GREY, ARCHITECT.

nothing else in these numbers, except some cathedral photographs, that requires any comment. In the issue for January 25, Mr. Leonard Stoke's "Strand" design is published, and this is something of a relief from the general run of stupidity. The design has great possibilities and comes nearer being a satisfactory solution of the problem than many of the others published. There is no new work in the issue for February 1 that requires notice.

There are some excellent measured drawings of the Warwick Chantry in Tewkesbury Abbey in *The Builder* for January 12, also a most attractive design for a font and cover, by Mr. Walter Tapper. The number for January 19 is vacant of anything especially signifi-

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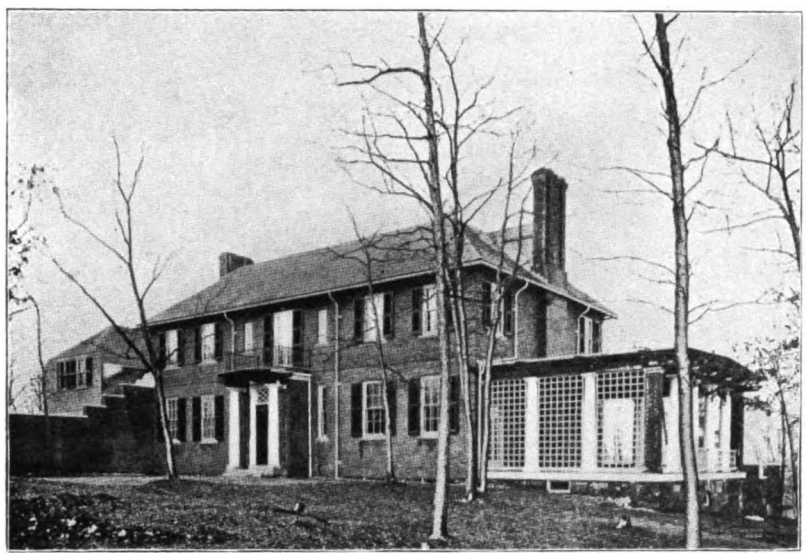
cant, except a design for a School Hall by Mr. J. W. Newman, decidedly "developed" in style, but undoubtedly effective. The issue for January 26 is taken up with a shocking exhibition of modern

(FROM "THE BRICKBUILDER.")



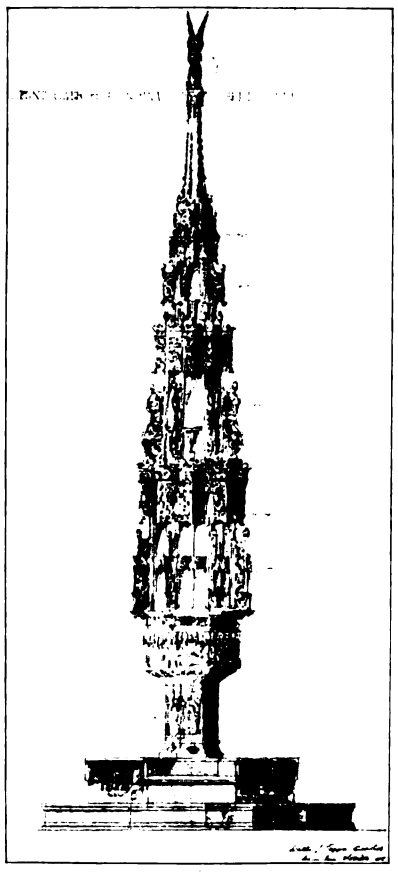
HOUSE AT BROOKLINE, MASS. WINSLOW & BIGELOW, ARCHITECTS.

apartment house architecture in Vienna; thoroughly crazy and thoroughly bad. When the stolid German indulges in undue frivolity, the results tend to add more or less to the gayety of nations. The design submitted in the competition for the Glasgow Royal Infirmary have been pretty generally bad. We reproduce the least annoying of them, that by Mr. H. E. Clifford.

The *Building News* for the month is also largely taken up with reproductions of the Glasgow Infirmary competition. In the number for January 11, there are some attractive little designs for a country hotel and a charming cartoon for "A Procession of the Hours" by Miss Florence Eleanor Chaplin. The central figure of this cartoon is reproduced to a larger scale in the issue for January 18, and is certainly most delicate and graceful. There is nothing of particular value in the number for January 25, except a rather well designed country house by Mr. R. Y. Lougden.

The *Journal of the R.I.B.A.* for December contains "A Review of the Tendencies of the Modern School of Architecture," by Prof. Beresford Pite, in which the author speaks rather discouragingly of the development of architecture in Great Britain during the last century and of the results that may follow. He sees no good in the Gothic revival, little in the restored English Renaissance, such good work as has occurred being in his mind due solely to the ability of individuals and not to the truth of the underlying principles. Except in so far as his remarks apply to ecclesiastical architecture, we see no reason to disagree with him. His idea for possible salvation seems to be the restoration of a better craft of building. He argues for giving the workmen greater liberty and for restraining the activity of the unhampered architect. This brings up too great a question to be discussed here, but the same criticism seems to apply to it that may be made on the socialistic propaganda, namely, that before it can safely be permitted to become operative, the whole condition of modern civilization and society must be radically changed.

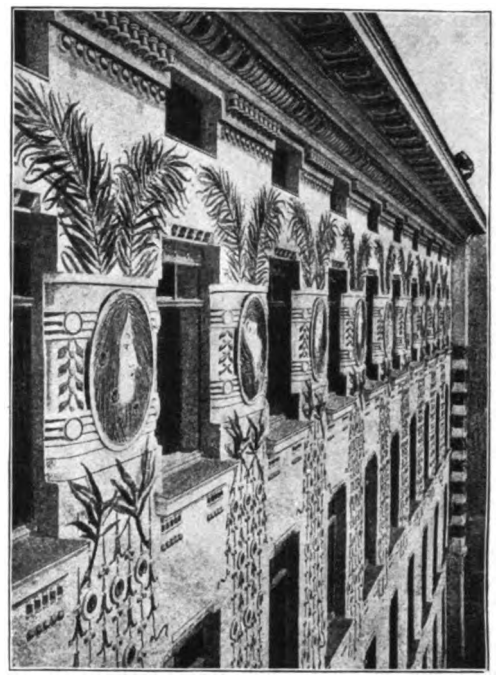
(FROM "THE BUILDER," LONDON.)



FONT COVER. W. J. TAPPER, ARCHITECT.

The paper in the series on "The Higher Education of Architects" in this number is devoted to the School at Harvard University and is most interesting. The table showing the percentage of time devoted to various studies in the different architectural schools in America is most significant, and in this table the Harvard School makes to our minds a most admirable showing. It is interesting to note that the amount of time given to architectural drawing and design and to the study of architectural history is greater at Harvard than in any other school, while in the University of Pennsylvania, less time is given to design, and in the Massachusetts Institute of Technology, less to architectural history than in any of the others.

(FROM "THE BUILDER," LONDON.)



APARTMENT HOUSE, VIENNA. PROF. WAGNER, ARCHITECT.

The *Supplement* to this *Journal*, in which are printed the papers read at the "General Congress of Architects" in London, is profoundly interesting. The subjects cover a wide field and are all most timely. "The Necessity for Official Control over Architecture in our Towns and Cities," "The Collaboration of the Architect, the Painter and the Sculptor," "The Ideal City," "The Education of the Public in Architecture," are all subjects of the greatest possible interest, while the other papers on the more practical side of the profession are almost equally valuable. This *Supplement* is about as interesting reading as an architect can easily find. A perusal of the different papers leaves one in a state of mental anarchy, while the discussions that follow only add to the complete chaos of the reader's mind, but the whole thing is full of many suggestions. The only conclusion at which all the lecturers and debaters seem to arrive, is that the public is to blame for bad architecture, that the public ought to be educated, but the same public is in no respect susceptible of teaching of any kind whatever. It is impossible to quote from these various papers as one would like, but we can enthusiastically recommend the *Supplement* to all architects who are interested in the theory and practice of their profession.

The Builders' Journal continues to publish attractive drawings in an unattractive fashion. Some of the sketches of old Ipswich architecture in the number for January 2, are particularly interesting.

R. A. C.

(FROM "THE BUILDER," LONDON.)

COMPETITION DESIGN FOR THE GLASGOW ROYAL INFIRMARY. H. F. CLIFFORD, ARCHITECT.

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Announcements and Reviews.

NEW BOOKS.

ABBREVIATIONS.—D., duodecimo; O., octavo; Q., quarto; F., folio; v., volumes; p., pages; pt., parts; il., illustrations; pl., plates; col. pl., colored plates; ph. pl., photographic plates; f., francs; m., marks; s., shillings; p, pesetas; l, lire.

LAMBERT, TH. L'ART DÉCORATIF MODERNE A L'EXPOSITION UNIVERSELLE DE 1900. F., 40 pl. Paris, Ch. Schmid. 40 fr.

LANDÉ, RICH. MODERNE FASSADEN IN FARBIGER DARSTELLUNG. F., 4 p., 18 cl. pl. Leipzig, Deutcher Architekten-Verlag 25 m.

LASSUS, L. CONSTRUCTION ET RESTAURATION DES ÉGLISES AU POINT DE VUE DE LA SOLIDITÉ, DE L'ART, ET DE L'HISTOIRE. Q., 265p., il. Auch, Foix.

NOÉ, L. ARCHITECTURE ET SCULPTURE A L'EXPOSITION UNIVERSELLE DE 1900. F., 100 pl. Paris, Aulanier et Cie. 20 fr.

ROBINSON, CHARLES MULFORD. IMPROVEMENT OF TOWNS AND CITIES. N.Y. G. P. Putnam's Sons.

SAUSSE, G. ETUDE SUR QUELQUES CHAPELLES ROMANES DE PROVINCE. O , 54 p., il. Caen, Delesques.

SCHMID, M. EIN AACHENER PATRIZIERHAUS DES XVIII JAHRH. F., 7 p., with ils., 44 pl. Stuttgart, J. Hoffmann. 40 m

SINGLETON, ESTHER THE FURNITURE OF OUR FOREFATHERS. Pts. I. and II. New York, Doubleday, Page & Co.

GARDENS OLD AND NEW. The Country House and its Garden Environment. 10″x 15″; xxiv., 295 p.; 467 ils., many full page. London, George Newnes; New York, Scribner's Sons. $15.00.

"Country Life" is an English weekly. It is a curious medley of fox hunting and fishing, of fashions, of the drama, of pictures of fine ladies, of well bred horses and of gardens. Apart from the fact that it ignores racing, it gives a fairly complete idea of the country life of the leisure class, and brings home to us as few other things could the importance and size of that class in England and the difference between its ways of life there and here. To an American it is always an entertaining magazine even if only on account of its illustrated advertisements of country houses and landed estates for sale or to be let, advertisements that show radical differences in the way of looking at life in the two countries. But the thing that gives it a circulation here, in spite of its high price, is undoubtedly its pictures of gardens. Every week the paper gives us eight or ten excellent photographs of some interesting country house and its surroundings. The wonder of it is that the supply never seems to be exhausted. Every week a country seat, always with beautiful gardens, and the same thing has been going on for years.

THE GREAT FORMAL GARDEN, BLICKLING, NORFOLK. FROM GARDENS OLD AND NEW.

THE GARDEN FRONT, OLD PLACE, LINDFIELD, ENGLAND. FROM GARDENS OLD AND NEW.

From this store of good material the publishers from time to time draw enough to make up a book. Not long ago we reviewed their "Century Book of Gardening." Now it is "Gardens Old and New." The earlier book dealt chiefly with horticulture. This one deals with design, design taught not by precept but by example. Sixty-five country houses with their gardens have been chosen. They represent every phase of gardening in Great Britain, from the entertaining and amusing topiary work of Levens Hall and Cleeve Prior, to the stately Italian gardens of Chatsworth and the vast landscapes of Prior Park. From the many notable things in the book one singles out as specially fine the noble terraces of the hillside garden at Clevedon Court, the grass stairway at St. Catharine's near Bath, the courtyard at Ightham, the yew

THE GARDEN APPROACH, ATHOLHAMPTON HALL, DORSETSHIRE. FROM GARDENS OLD AND NEW

hedges at Holme Lacy and most beautiful of all Broughton Castle with its peaceful waters.

Some description of each place is given, and since most of the places are of real architectural and historic interest, these descriptions are more than merely perfunctory accompaniments. The pictures are the best that skillful photography, admirable halftone plates and careful presswork can produce, and the book, take it for all in all, is from the architect's point of view, the best book on English gardens that has ever been published.

A DICTIONARY OF ARCHITECTURE AND BUILDING, Biographical, Historical and Descriptive. Edited by Russell Sturgis in 3 vols., 7½″x 10½″. Vol. I., A–E, ix., 471 p., 34 plates, about 500 ils. New York, The Macmillan Company. $18.00 for the three volumes.

A well conceived and well executed dictionary of architecture in English is much to be desired. In this country not one archi-

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tect's library in a hundred has such a thing for the reason that the only important book of the kind in our language was begun fifty years ago, took forty years to publish and cost the subscribers twenty pounds. Glossaries, mere lists of definitions, are not hard to find, but the field was an open one for such a book as this, a book that by means of minute alphabetical subdivision should present a fairly complete view, not merely of the terminology of architecture, but of the art itself and of things related to it.

Mr. Sturgis' work, while it pursues the method of the glossary in that it presents each idea by means of a definition, goes a step further, and wherever such a process is of use, expands the definitions into a description varying in length from a few words to several thousand. The mass of brief definitions has been done by Mr. Van Brunt and Professor Hamlin. Many articles of moderate length are from Mr. Sturgis' pen, but the longer articles have been contributed by a corps of writers from whose sixty names we choose at random those of Edw. Atkinson, Edw. H. Blashfield, R A. Cram, Wm. de Morgan, Wm. H. Goodyear, John La Farge, Wm. P.

Cathedral of S. Stephen, Vienna, Austria.
From Sturgis' Dictionary of Architecture.

Gerhard, W. R. Lethaby, Allan Marquand, Chas. A. Platt, Wm. R. Hutton, Geo. P. Merrill, W. C. Sabine and Wm. R. Ware, not because they are better known than the others, but because these names give an idea of the breadth and variety of knowledge of which the editor has found it possible to avail himself.

Mr. Sturgis, by reason of his having withdrawn years ago from the active practice of architecture, is able to look from the vantage point of impartiality at many things which still perplex those of us who are trying to hold the balance true between owner and builder. His articles on many phases of the architect's business, under such headings as *Architect*, *Contract*, *Commission* and *Competition*, are lucid and just and the line of thought is well continued in Mr. R. W. Gibson's article "Builder."

Among the longer descriptive articles the most noteworthy are those which deal with the architecture of various countries and which furnish outlines of the course of design in each. Thus we have Asia Minor by R. Phene Spiers, Belgium by C. H. Blackall, England by R. Clipston Sturgis, Egyptian and Byzantine Architecture by Professor Hamlin.

The biographical articles are a strong feature of the dictionary. They make up fully a third of it and include notices not only of architects, but of mural painters, decorative sculptors and authors of architectural books. This part of the work has been done by Mr. Edward R. Smith of the Avery Library and very well done too.

The Ducal Palace at Urbino.
From Sturgis' Dictionary of Architecture.

With all its excellences and all its usefulness the dictionary has several obvious defects, among which is its lack of perception of the relative importance of the words under consideration. Thus words of minor import frequently receive a more complete treatment than others of far greater interest and significance. Decisions as to the inclusion or exclusion of certain classes of subjects do not seem to have been firmly made. One finds for example the heading Biltmore House, followed by its place, its date of erection, the name of its architect, etc., and from this he might fairly infer an intention to include notices of important mansions in general, but searching for Blenheim House, for Azay-le-Rideau, for the Breakers, he finds no mention of any of them.

The illustrations are, to say the least, disappointing. They do not always serve to make clear the subject under consideration nor are they always forthcoming when needed, and their sizes seem to bear no very direct relation to the importance of the things illustrated. In brief, the illustrations are the weak point of the book, and it is a great pity that a work in the preparation of which so much expense has been incurred, should have suffered from timidity in this most vital matter. There are a few good halftones such as those we select for reproduction, but the mass of them are line cuts strangely reminiscent of Parker's glossary and of the third quarter of the last century.

Door of the Church of S. Giuliano, Venice.
From Sturgis' Dictionary of Architecture.

F. M. D.

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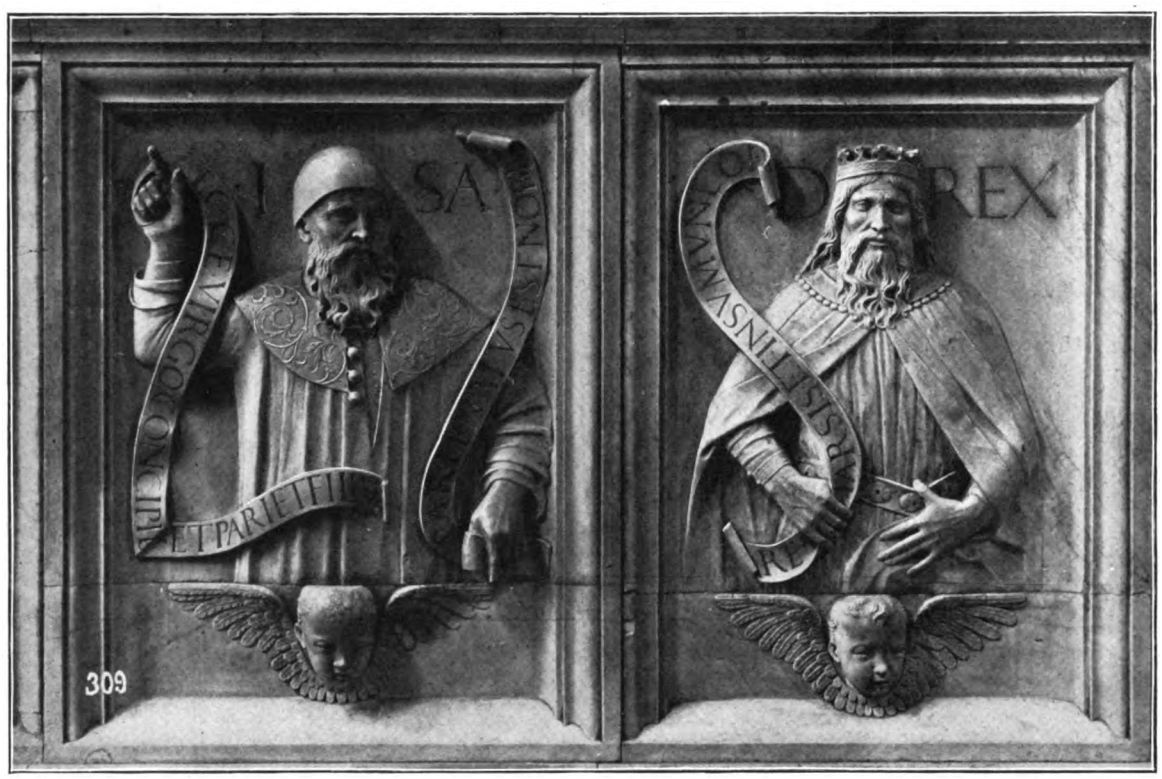
The Architectural Review.

Lettering in Ornament.

By Lewis F. Day.

(*Continued from March number.*)

THE various ways of introducing an inscription into a design have each its special use in composition. It is a question in any given case which is the more fitting thing to do. Take the case of a stained glass window,—it may perhaps be desirable to separate the figure compositions and bind the long lights of a Gothic window together by cross bands of inscription; or it may be more to the purpose to break the background with lettering, in which case it may be inscribed on labels (should you want the lines they give), or dispersed in such a way as to break the color without giving forms definite enough to assert themselves in the composition It will depend, of course, upon the extent of the inscription and its nature whether it can be inscribed upon a nimbus or the border of a garment, or introduced in the form of a diaper. Moreover, in one and the same composition the various ways may be made use of to distinguish between inscriptions of different import, between the name of a personage, for example, and the words spoken of him or proceeding from his mouth. This distinction between the title of a person and his utterance, is observed in a Flemish tapestry in the Victoria and Albert Museum at South Kensington representing the Seven Deadly Sins, where the names of Jeremiah, Justice, Pity, and the rest, are written boldly in white letters across their bodies, whilst the words of the prophet occupy a scroll. What was expedient in 1485, when this beautiful hanging was designed, is equally expedient today; and a designer of resource will not need to be told how at the same time to diversify his design and to make meaning as explicit as may be. It will not be denied that words are the most explicit form in which to convey it. That it may be stated at the same time with art is proved in untold instances of old world design.



Panel Reliefs from the Cathedral at Albi, France.

A difference in rendering the letters may further be employed to mark inscriptions of different degrees of significance. A single form of letter is best used throughout; but the one set of words may be bolder than another, or of more modest proportions; one may be in outline where the other is solid, and so forth; and distinction may be made between the wording which should stand clearly forth and that which may be hid away for those who care to seek it out.

For there was never a greater mistake than to suppose that lettering in ornament should necessarily be easily read. It must of course be readable always; and in many cases it is of the first importance that it should be plainly readable; but not in all. Art is not advertisement; and there are obvious instances in which the meaning of lettering ought not to be too obvious. This is especially the case where a sentiment is conveyed in it. We do not shout our sentiments from the housetop. Rather we are content to hint at them, to express them only so reticently that, whilst the sympathetic will be sure to catch our meaning, the attention of the rest of the world is not called to it. Who would play love tunes on a trumpet? At times it is the business of lettering merely to hint at a meaning, not clearly to state it, still less to emphasize it. The hint may be conveyed in a single letter. Nor need the letter stand revealed in the naked form of the familiar alphabet. The florid F of Francis I. is ornamentally more satisfactory than the bald N upon the walls of public buildings in Paris which denoted in its day the Empire of the Third Napoleon. There was an air of advertisement about that out of harmony with the Imperial idea. Better perhaps than the simple Initial, in such a case, is the Cipher or the Monogram. It must be remembered that even the linked letters of the sixteenth and seventeenth centuries, which often puzzle us at this date, were not designed for us to understand. The owner of the thing so ornamented knew what they meant; and that was all the purpose of the ornamentist, — except that they should be ornamental. Enough for us if they fulfil that end. It is on objects of personal use or property, rather than of architectural pretensions, that mere letters are most commonly used; but, as before said, we find them used as diapers on the drapery or background of saints or other figures in stained glass, or (crowned, it may be) in the borders of the lights; and they were used on bolts and other door furniture during the reigns of Francis I. and Henry II. Ciphers and Monograms were for centuries carved on furniture, and in Church Decoration the use of

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Collar of the Saint Esprit Embroidery.

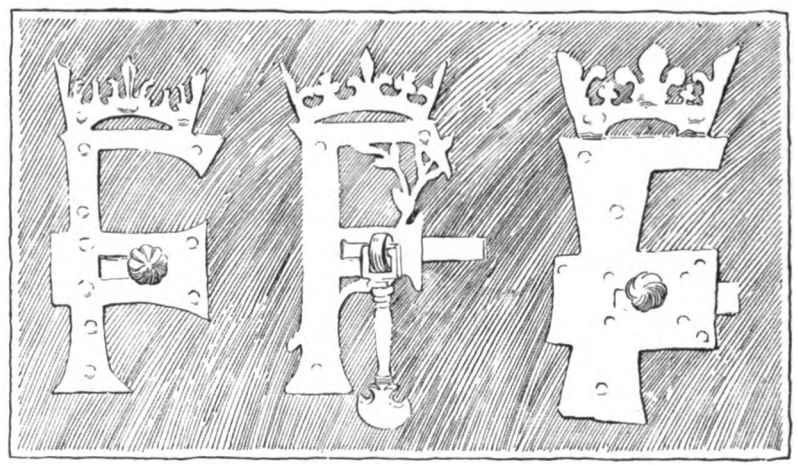
monogrammic Symbols was too common to need remark. Apropos of Monograms occurs the question of contractions. The contractions and conjoinings of ancient and mediæval scribes are oftentimes obscure to all but the antiquary; but they were understood, we may be sure, by those to whom the writing was addressed. It would scarcely do in these days to return to the complicated monogrammic methods of Master Godfrey, who carved the doors at LePuy, and on the upright post between the two folds of one of them informs us, in the language of ornament but clearly enough, it was he who did it; but it depends upon the clearness with which the writer desires to express himself, and the readiness with which he may fairly expect his reader to anticipate his meaning. There are cases in which it is clear that the first word or two of an inscription will tell what follows. There is no need to spell out every word of a familiar quotation; and, if there were, there it is for us, though not as plain as print. Any hardship the reader might suffer from the conjunction here and there of letters otherwise awkward to manage, would be as nothing to the convenience it would be to the designer, who, as it is, is fettered by popular prejudice as of old the writer never was. Here he was at liberty to turn his letters facing backwards, if so it suited him, to employ at his discretion the square or rounded form of a letter, and to make monograms of any two or three letters of the alphabet. There is no just reason why within reasonable limits an artist should not still be allowed to take liberties with the typical form of a letter; and it is mainly the misplaced satisfaction of the Philistine with printed type which inclines him to resent such liberties. He admits the ampersand (&) because he is familiar with it in print: why may we not equally make the last stroke of the A the first stroke of the N and the last stroke of the N the first stroke of the D, should the spacing of our lines suggest such an expedient? The just spacing of the words generally is of more importance than that this particular word should be expressed by three separate letters. There is no possible mistaking it in the form of a monogram as above indicated. In ornament at least, there is no valid reason why reticent and reasonable use of monogrammic or conjoint letters should not be permitted: it would not only lighten the artist's labor in setting out an inscription, but allow him to space it in a way more satisfactory than would be possible otherwise; it would enable him to bring unfriendly letters nearer together, and give occasion for most welcome variety in the letter-shapes. It is an axiom of design that the method of workmanship employed should be not merely confessed, but turned to characteristic account. The monotony of stereotyped lettering is inseparable from a page set up in type; carver, painter, or penman, has a right to claim that, for his part, he should be allowed to show, by the deviations of his work from mechanical type-setting, that this is the work of his hand, and that he has used his brains in doing it. The possible abuse of such liberty is no argument against freedom.

Unfortunately the popular ideal of lettering is print. That is not by any means the ideal of the artist, to whom printed type is at best a more or less base imitation of penmanship. The Western artist has reason to envy the liberty of the Arabic writer who was free to ornament the Alhambra, for example, with lettering which leaves nothing to be desired.

The natural direction of lettering is for the most part observed in decoration, that is in horizontal bands; but it is used also, as has been said, in the form of a border following the four sides of a slab or panel, or in the case of a plate, a medal, or circular disc, running round the rim. But the choice of the designer does not stop there. As early at least as Greek coinage, and that of the best period, lettering was introduced in upright as well as in horizontal lines; in fact the artist used it to give the lines required by his composition. So, too, in Byzantine and Gothic art the letters composing the name of saint or king were arranged, if artistic need were, in vertical as well as horizontal order, or scattered about as the artist had occasion to break the ground in that way.

Where a label bears the words, it needs to be designed with a very definite idea as to the way they will come upon it. In fact, the lettering should first be planned and the label designed to accommodate it. And the same may be said of any shape enclosing lettering: it should be schemed to take the lettering, not the lettering adapted as best may be to a foredetermined shape. Given an existing space, the business of the artist is to fit his design to it; but it is absurd to design a frame, and then first see about a picture for it. Now the picture is the lettering, and the label is but a frame for it. And, however fanciful its convolutions, they should be so contrived as to afford accommodation not merely for so much wording but for such and such words in such order. Moreover, there should be a method and a consequence in the twists and twirls in which an artist may indulge, and his scroll should by rights be inscribed on one side only, not haphazard. You may tell a good workman by the conscientiousness with which he distinguishes between the face and the underside of his ribband.

There are plain reasons why a ribband should not be designed as though it were first inscribed and then twisted into ornamental shape. Great part of the inscription would thus be hidden from



Iron Bolts with Cipher of Francis I.

sight, and some of it would be illegible, owing to its appearing upside down. Only in the case of an inscription so familiar as to be recognized by here and there a word at intervals, would this straightforward proceeding be safe. The ornamentist therefore designs his label, and on the visible parts of its face inscribes his words; or rather, he plots his words, and designs a label, the face of which is planned to take them in the order he desires. It is sometimes questioned whether the words should strictly follow the course of the ribband (which may conceivably turn on itself); but to do anything else seems to imply some lack of artistic scrupulousness. Again, an unpleasant impression is produced if a fold in the label should occur in the midst of a word; it argues that the designer has shirked the difficulty of designing a label to

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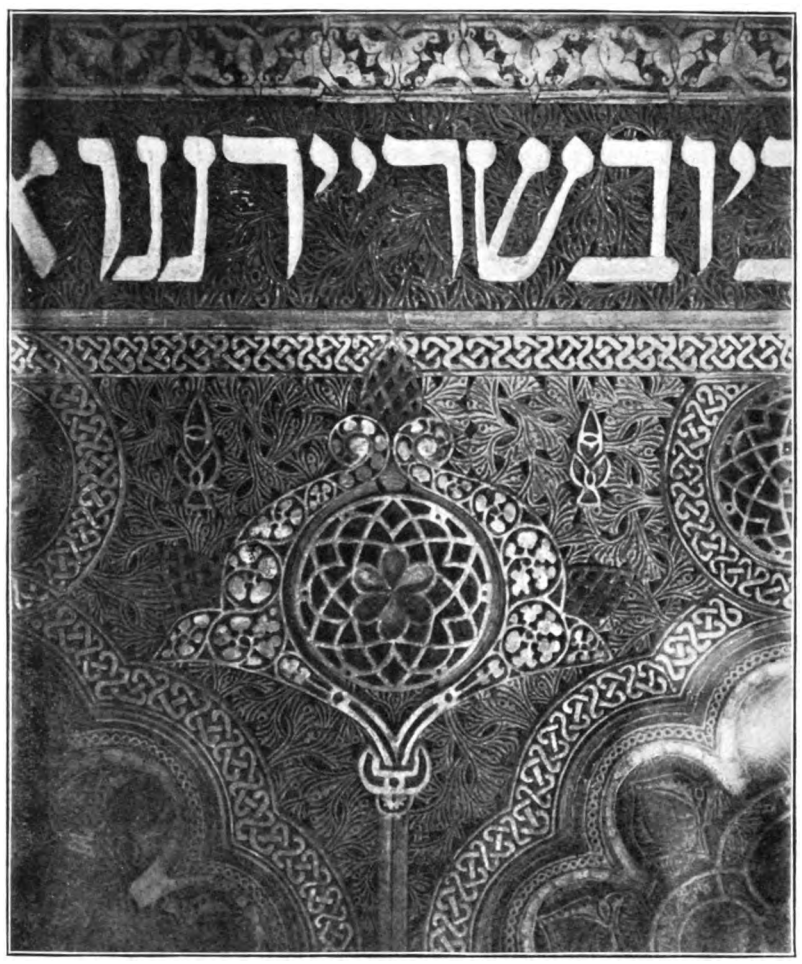
accommodate his words. There is more excuse for a plan adopted sometimes by Hispano Moresque pottery-painters, who would break up an inscription forming the border to a plate as follows: — AVE · MA · RIA · GRA · PLE · NA· That you feel is a deliberate device to disturb the monotony of too familiar words. In the case of a label there is a sort of perversity in making a fold where there is no break in the words. It is not, in fact, playing the game. The Germans of the early sixteenth century made most remarkable use of labels, as vigorous in design as the noble shields of arms and the flowing mantling with which they were commonly associated.

The form of his lettering is not entirely within the control of the artist. He departs from the accepted shape only at the risk of not being read. Within the limits of legibility he is comparatively free. But the adoption of an obsolete Alphabet will give rise to the accusation against him of pedantry, and the invention of quite new forms will cast upon him a suspicion of conceit or affectation.

Broadly speaking he will be wise, in the case of important inscriptions, more especially when they are of any length, to keep close to time-honored and familiar forms, making only such departures from them as are suggested by the needs of composition, or by the nature of the material he is working in, and the tools to be employed. His decorative purpose will most likely dictate which of the accepted forms of letter he shall adopt. The style of one building will insist on Roman character, another upon Gothic. The form of lettering adapted to carving is not best suited to modelling, or to embroidery. Whatever the type, the implement employed in rendering it will, further, give it a character somewhat of its own. It is not all one, whether it is written with a pen, or painted with a brush, or indented with a point, or cut with a chisel. And this almost inevitable character may, in some instances, be developed in the direction of ornament, more especially when the meaning of the words is not serious and they are not of architectural import. We arrive in this way at ornamental lettering. It is permissible at times to descend from the heights of academic design, and to indulge in this frivolity, if so it is to be considered, more especially for short inscriptions or single words. The pottery painter is free to play with his brush, the needlewoman with her thread; and the evidence of their playfulness, sure sign of their enjoyment of their work, touches a sympathetic chord in us and wins our approbation.



Arabic Inscription from the Sinagoga del Transito, Toledo.

Carved Inscriptions from the Doors of Le Puy Cathedral.

Architectural Books.

Dictionaries, Encyclopædias, Manuals and Histories.

By Edward R. Smith,

Reference Librerian, Avery Architectural Library, Columbia University.

AT THE entrance of our architectural library* we were met by a goodly company; stately withal but ghostly, splendid reputations, lovely old vellum covered volumes, full of antique suggestions and quaintly splendid illustration, but after all not altogether articulate in our modern struggle. Our business now is with a plainer sort, honest fellows who dig to hardpan and lay foundations.

DICTIONARIES AND ENCYCLOPÆDIAS.

FRENCH.

Of the making of dictionaries there is no end. There must of course be architectural dictionaries and there are many. They are good books, although it can hardly be said that any of them is a book of the highest class.

Charles Augustin D'Aviler. The French have led the way in architectural dictionaries. The pioneer is D'Aviler whose *Cours d'Architecture* has been mentioned in our chapter on Architectural Classics. D'Aviler found difficulty in defining architectural words in the body of his work, and instead brought them together in a separate volume which was published with the *Cours d'Architecture* under the title *Explication des termes d'Architecture.* (Paris, 1696.) This is a mere glossary and incomplete.

*See articles on "Architectural Classics," by the same author, in the issues of this magazine for October and December, 1900.

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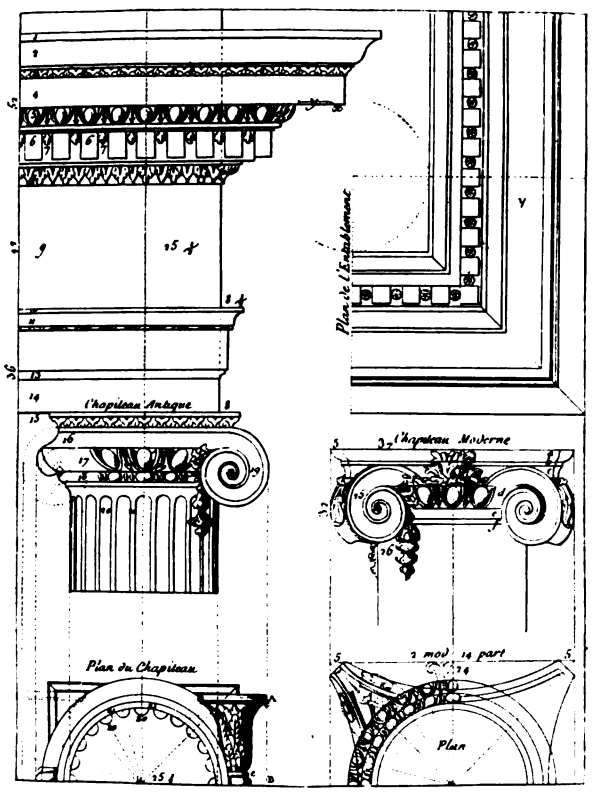
André Félibien des Avaux (b. 1619; d. 1695). In the same way André Félibien Sieur des Avaux added to his *Des Principes de l'Architecture, de la Sculpture, de la peinture et des autres arts qui en dépendent* (Paris, 1676, 2d ed. 1690, 4to.) a *Dictionnaire des termes propres à l'Architecture à la Sculpture, à la peinture et aux autres arts qui en dépendent.* This is a rather extensive glossary with brief definitions. His son Jean-François Félibien (b. about 1658; d. 1733) published *Recueil historique de la vie et des ouvrages des plus célèbres architectes.* (Paris, 1687, 4to.)

Charles-François Roland le Virloys (b. 1716; d. 1772). The first complete dictionary of architecture, however, is that of Roland le Virloys, a French architect, who was employed by the King of Prussia and built the theatre of Metz. Its title is *Dictionnaire d'Architecture civile, militaire et navale, antique, ancienne et moderne, et tous les arts et metiers qui en dépendent.* (Paris, 1770–71, 3 vols., 4to.) There is much matter in the book which has nothing to do with architecture, as for instance, the lives of painters and sculptors who were not at the same time architects. Moreover it seems unnecessary to give the Latin, Italian, Spanish, English and German equivalents of the French words as is done systematically. There are also Latin, Italian, Spanish, English and German vocabularies at the end of the book. The illustrations are all on copper and bound together at the end of the third volume. The text is printed with wide margins and large type in the good old French way. The articles are numerous, short and solid.



Roland le Virloys: Dictionnaire.

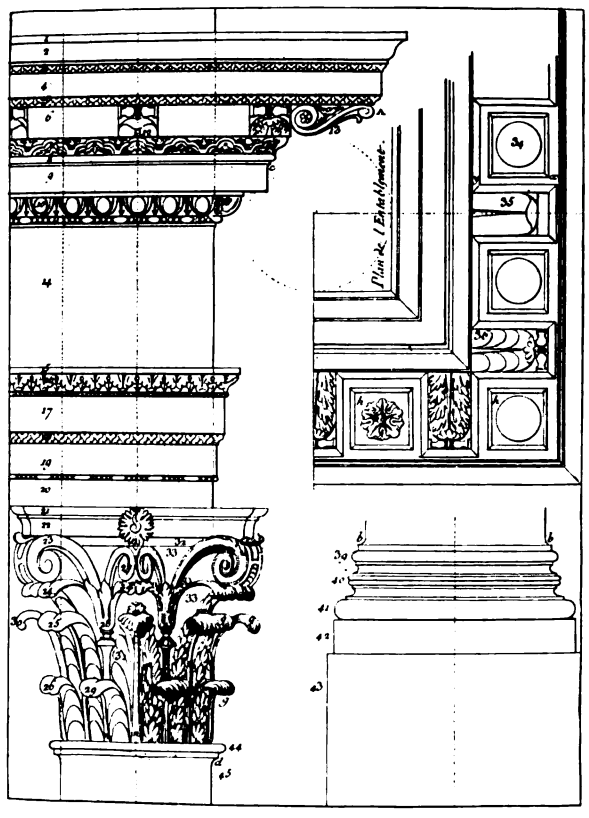
The article on Architecture in the great *Encyclopédie* of Diderot is brief and of little value (vol. I., 1770, fol.).

Antoine-Chrysostome Quatremère de Quincy (b. 1755; d. 1849), is a personality familiar to those who know the literature of art. In 1776 he visited Italy and was intimately associated with the sculptor Canova. He was employed by Charles-Joseph Panckoucke (b. 1736; d. 1798) to write the architectural section of the *Encyclopédie Méthodique*, which was published in 1788. He was involved as a conservative in the disturbances of the French Revolution and was appointed to a prominent public office by the First Consul. Under the Restoration he was made Intendant des arts et monuments publics, Secrétaire perpétuel de l'Académie des Beaux-Arts, etc. The Avery Library is largely supplied with the works of Quatremère de Quincy on the many matters which interested him. We must pass these by, however, and take up his *Dictionnaire historique d'Architecture comprenant dans son plan les notions historiques, descriptives, archæologiques biographiques, théoriques, didactiques et pratiques de cet art.* (Paris, 1832, 2 vols., 4to.) Quatremère de Quincy has no sympathy with Mediæval architecture in any form. He is a classicist and completely controlled by antique principles and traditions. Within these limitations the book has, of course, great value. Under the form of a dictionary he has attempted to collect the material for a universal history of architecture. Perhaps the biographies are the strongest part of the book. The most important of these were developed into a separate dictionary, with the title *Histoire de la vie et des ouvrages des plus célèbres architectes du XI. siècle jusqu' à la fin du XVIII.* (Paris, 1830, 2 vols., 4to.)

Francesco Milizia (b. 1725; d. 1798) may be mentioned here, although his book is Italian. It resembles very much the last mentioned work of Quatremère de Quincy, which it precedes by many years. *Le Vite de' più celebri Architetti d'ogni Nazione e d' ogni Tempo* was first printed in Rome in 1768. Later editions take the title *Memorie degli Architetti antichi e moderne.* There is an excellent English translation of the *Memorie* by Mrs. Edward Cresy with the title, *The Lives of celebrated Architects, Ancient and Modern, with historical and critical observations on their works and on the principles of the art,* etc. (London, 1826, 2 vols., 8°.) Milizia does not give the sources of his information. Mrs. Cresy has supplied this deficiency as far as she could. Milizia was a prolific writer on many subjects. His *Principj di Architettura Civile* (1785, 8°) passed through many editions. He is entirely ignored by Quatremère de Quincy, although his *Histoire* bears a close resemblance to the older *Memorie.*

Ernest Bosc (b. 1837) was associated with Victor Baltard in the public works of the Department de la Seine. He published many articles in the *Moniteur des Architectes*, the *Encyclopédie d'Architecture*, and other architectural periodicals. He published *Dictionnaire raisonné d'Architecture et des Sciences et arts que s'y rattachent.* (Paris, 1877–1880, 4 vols., 4to.) Bosc's book was published after Viollet-le-Duc and the other mediævalists had accomplished the greater part of their work, and is the first of the general architectural dictionaries to give to the mediæval styles of architecture complete representation. It is, in a way, a more useful book than the *Encyclopédie* of Planat which follows it; for the reason that the number of entries is very much greater. Of course the individual articles are not so valuable. Bosc's *Dictionnaire* furnishes over nine thousand entries, with more than four thousand illustrations. These are mainly wood-cuts, but there are many excellent colored lithographs. The book was made by a practical architect and bears the stamp of practical intelligence throughout. Much attention, for instance, is given to the business side of architecture and its relation to civil law. Bosc's is a typical book and a good model to follow in the making of architectural dictionaries.

Paul Planat (b. 1839) founded *Construction Moderne*, perhaps the most satisfactory of the current French architectural journals, in 1885. He has published several books of a practical nature: *Hotels Privés* (Paris, without date, 1 vol., fol, ; 18½x14x1½ inches), a good collection of modern French houses, *Construction et Aménagement des salles d'asile et des maisons d'école* (Paris, 1882–3, 3 vols., fol., 14x11 inches), and other works. Planat's *Encyclopédie de l'architecture et de la construction* (Paris, 6 vols., 4 to) is without date, but was apparently begun at about the same time as *Construction Moderne.* His list of forty-eight "collaborateurs" contains very familiar names: Prof. André of the École des Beaux-Arts; de Baudot, inspecteur general des travaux diocesains; Corroyer; Maurice du Seigneur and Charles Lucas who have written biographies of architects for this book and many others; Prof. Ed. Guillaume of the École des Beaux-Arts; Prof. Homolle of the École des Beaux-Arts; Lambert and Stahl, architects at Stuttgart; Melani, architect at Milan; Eugéne Müntz, librarian of the École des Beaux-Arts; Palustre, director of the Revue Archéologique;



Roland le Virloys: Dictionnaire.

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Semper, dean of the University of Innsbruck, etc. In his preface Planat outlines clearly the scope and purpose of his work. It is not intended to be very comprehensive. He eliminates all secondary words "les particularités," details of the second order, and preserves only important terms which comprise an ensemble of facts which may be easily grouped into articles of considerable extent. "Nous avous ainsi pu reduire le nombre des mots à traiter de plusieurs milliers à plusieurs centaines." It is difficult to quarrel with a man who tells you precisely what he intends to do and does it. We may however question in this case whether the point of view taken was the best one. Would not another edition of Bosc have been more useful? If instead of "plusieurs centaines" of rather imperfect long articles Planat had given us "plusieurs milliers" of still more imperfect short articles would not our appetite for knowledge have been as well cared for? If a limiting selection is admitted its value depends upon the editorial sense of proportion. Has M. Planat been especially successful in this direction? Why should the Châteaux of the Loire be given in detail and nearly all the other buildings of the world omitted? However, this is the latest French architectural encyclopædia and has much valuable information.

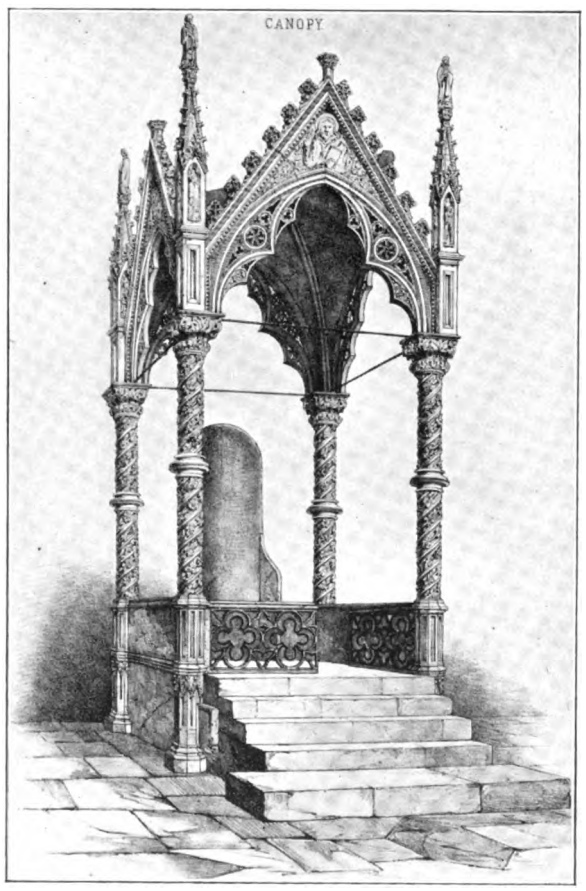
ENGLISH AND GERMAN.

THE BUILDER'S MAGAZINE. Apparently the earliest English architectural encyclopædia is the *Builder's Magazine or monthly Companion for Architects, Carpenters, Masons, Bricklayers, etc., as well as for every gentleman who should wish to be a Competent Judge of the necessary and elegant Art of Building.* (London, 1774, 1 vol., 4to.) According to the title it appears to have been published in monthly parts although there is no such division in the book as it stands. It is a rather interesting encyclopædia of architecture on account of the quaint old terms which it contains.

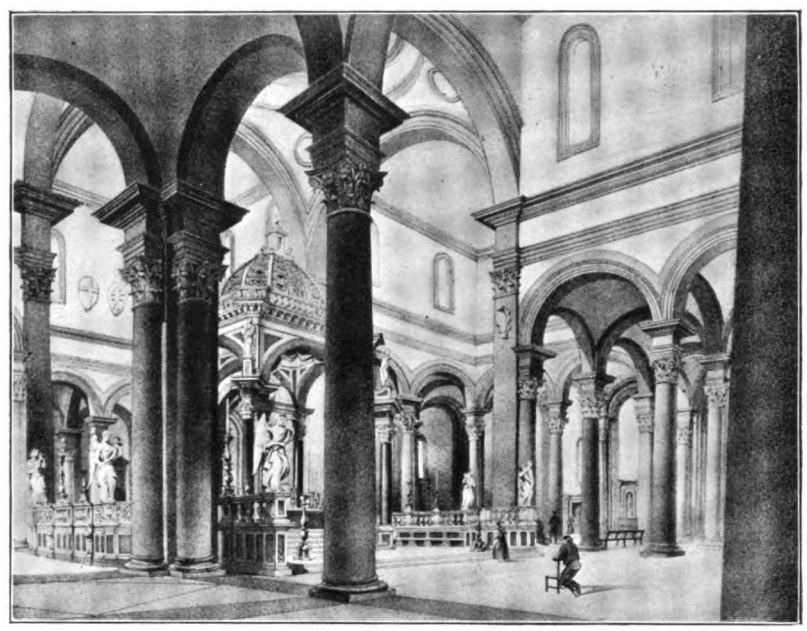
ROBERT STUART, architect and engineer, published a *Dictionary of Architecture, historical, descriptive, topographical, decorative, theoretical, and mechanical* (London, 1830–46; Philadelphia, 1854, 2 vols. text, 1 vol. plates, 8°). A satisfactory little book for its time but of course not very serviceable now. Stuart published also *Anecdotes of the Steam Engine* (London, 1829, 2 vols., 12°).

JOSEPH GWILT (b. 1784; d. 1863) was the son of an architect, and himself had considerable practice. His reputation, however, was made as a writer on architecture. His thick little *Encyclopædia of Architecture, historical, theoretical and practical* (1st ed. London, 1842, 8°) has long been, and will long continue to be a familiar object in architects' offices. The book was revised "with alterations and considerable additions" by Wyatt Papworth in 1867–68. Papworth had already begun the editorial work of the great *Dictionary* of the Architectural Society at this time. The Papworth edition of *Gwilt* has been reprinted with revision from time to time. The latest (ninth) "impression" with revision is that of 1888, reprinted in 1899. In this "impression" a serious attempt was made to bring the book up to date. It requires another revision to adapt it to the necessities of the American architect, *Gwilt* does not take the usual form of an encyclopædia or dictionary. It is rather a complete body of architecture; a collection of small monographs on the different phases under which the study of architecture presents itself. The sub-divisions cover every department of architecture. He published much on architectural matters; *Treatise on the Equilibrium of Arches* (London, 1811, 8°); *Notitia Architectonica Italiana* (London, 1818, 8°); *Sciographia or Examples of Shadows with rules for their Projection* (London, 1822, 8°), etc. He added to Sir William Chambers' work on the Decorative part of Civil Architecture an "Examination of the Elements of Beauty in Grecian Architecture" which was introduced in the edition of 1825. (See Sir William Chambers.) In 1826 Gwilt published the translation of Vitruvius which has been mentioned under that author.

ENCYCLOPÆDIA BRITANNICA. In 1847 the articles bearing upon architecture in the *Encyclopædia Britannica* were reprinted in one volume under the direction of Arthur Ashpitel. The corresponding articles in the ninth edition (1875) were rewritten by T. Hayter Lewis, George Edmund Street and others.



ARCHITECTURAL PUBLICATION SOCIETY: DICTIONARY.



ARCHITECTURAL PUBLICATION SOCIETY: DICTIONARY. SAN SPIRITO, FLORENCE.

ARCHITECTURAL PUBLICATION SOCIETY. In 1848 Wyatt Angelicus Van Sandau Papworth (b. 1822; d. 1894), editor of Gwilt's Encyclopædia, and his brother John Woody Papworth (b. 1820; d. 1870) organized the Architectural Publication Society. It was governed by a committee which in 1849–50 consisted of twenty-five members and included such men as Charles Barry, C. R. Cockerell, T. L. Donaldson, W. G. Habershon, Sydney Smirke and William Tite. The scope and purpose of the society originally included the general publication and republication of standard architectural material. This scheme was gradually reduced to an encyclopædic architectural dictionary, the publication of which began with a volume entitled *Detached Essays and Illustrations* (London, 1853, 1 vol., fol. 15x11x1¼ inches). There are references to these articles in the body of the dictionary. The *Dictionary of Architecture issued by the Architectural Publication Society* was completed in April, 1892 (8 vols., fol. 15x11 inches). The editorial management of this work was entirely in the hands of Wyatt Papworth. He wrote also a large proportion of the biographical and topographical articles. Much of this work is of a very high order. The faults of the book are its lack of adequate illustration, its careless and, at times, even ungrammatical style, and its coarse and uninteresting mechanical execution. Compared with a page of the *Century Dictionary*, for instance, a page of the Architectural Publication Society's Dictionary looks commonplace.

THE CYCLOPÆDIA OF ARCHITECTURE edited by W. P. P. Longfellow (New York, 1895, 1 vol., 4to) is limited in its scope and will be considered in the section devoted to the architecture of Italy.

DR. OSCAR MOTHES (b. 1828). The only German dictionary which requires our attention is Mothe's *Illustrirtes Bau-Lexikon; Praktisches Hülfs und Nachschlagebuch im Gebiete des Hoch und Flachbaues. Land und Wasserbaues, Mühlen und Bergbaues, der*

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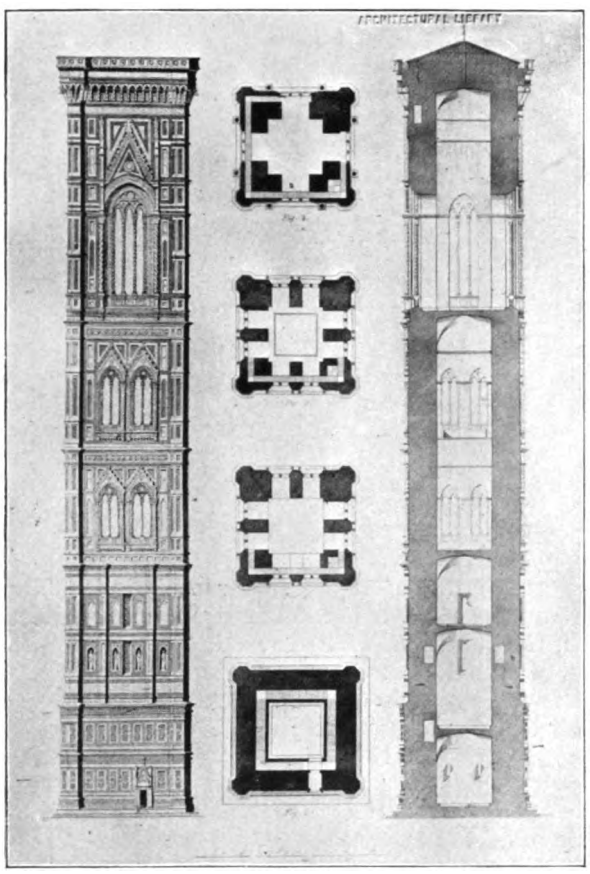
Schiffs und Kriegsbaukunst, etc (Leipzig and Berlin, 1881–1884, 4 vols., 8°). As the title indicates, the book covers a broad field, including military and naval architecture. It is similar in style to Bosc. The entries are numerous and the articles brief and thoroughly illustrated. It is even more practical than Bosc, having much more material on constructive matters. The illustrations are wood-cuts, small but carefully drawn. Mothes was a pupil of Gottfried Semper and has published many valuable works on art and architecture: *Die Basiliken form bei den Christen der ersten Jahrhunderte, ihre Vorbilder und ihre Entwicklung* (2d ed. Leipzig, 1869, 8°); *Die Baukunst des Mittelalters in Italien* (Jena, 1884, 2 vols., 4to.); *Geschichte der Baukunst und Bildhauerei des Mittelalters in Venedig* (Leipzig, 1859, 8°); with H. A. Müller *Illustristes Archæologisches Wörterbuch* (Leipzig and Berlin, 1877–78, 2 vols., 8°), etc.

Special encyclopædias and dictionaries like those of Viollet-le-Duc and Britton will be studied with the books of their departments.

Russell Sturgis. *A Dictionary of Architecture and Building, Biographical, Historical and Descriptive.* (Vol. I., New York, 1901, 4to.). The Encyclopædias and Dictionaries mentioned are all valuable and should be found in public libraries, but for the practical American architect no one of them, with the possible exception of Gwilt, can be considered a necessity. The foreign books are of course not needed in an office, and the greater part of the Architectural Publication Society's *Dictionary* was published too early to include many of the matters which vitally concern the active practitioner of the present day. A comprehensive English architectural dictionary similar in form and style to Bosc and Mothes, but strictly modern and in sympathy with the modern point of view, has been much needed. Such a book has at last appeared in Mr. Sturgis's *Dictionary of Architecture*. The Editor has had before him all the important architectural dictionaries, and with immense labor and inexhaustible patience has made a book which supplies their deficiencies and is competent to do all the work required of an English architectural dictionary for many years.



Gailhabaud: Monuments. Vol. 3.

ARCHITECTURAL MANUALS AND HISTORIES.

GERMAN.

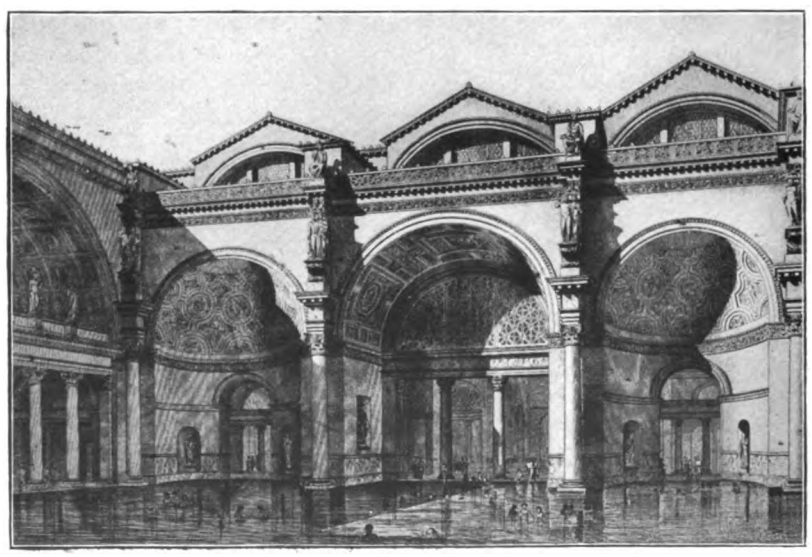
The Germans have taken the lead in the publication of historical manuals of architecture. The greater number of these are modelled on the work of Schnaase. Karl Julius Ferdinand Schnaase (b. 1798; d. 1875) was a pupil of the philosopher Hegel in Heidelberg and Berlin. He considered the history of art in its broader relations to philosophy and general history. His *Geschichte der Bildenden Künste* was first published in 1843–64 (Düsseldorff, 7 vols. 8°). The second edition (1866–79, 8 vols. 8°) was entirely revised under the direction of Schnaase by his pupils Lützow, Friedrichs, Lübke, Woltmann and Dobbert. The eighth volume was added after the death of Schnaase by Wilhelm Lübke. The plan of Schnaase's work is general but much space is given to architecture.

Wilhelm Lübke (b. 1826; d. 1893). Of all the disciples of Schnaase, Lübke gave the most attention to architectural history. The first edition of his *Geschichte der Architektur von den Ältesten Zeiten bis zur Gegenwart* was published in 1855 (Leipzig); the sixth edition in 1884–1886 (Leipzig, 2 vols. 8°). Lübke's book follows the broad lines of Schnaase. The later edition is comprehensive and extremely well illustrated with wood-cuts. Lübke wrote extensively on art. His best known works are *Geschichte der Plastik von den ältesten Zeiten bis auf die* Gegenwart (Leipzig, 1863, 3d. ed. 1880, 8°); translated into English by Frances E. Bunnett (2d ed. London, 1872, 2 vols. 8°), and *Grundriss der Kunstgeschichte* (Stuttgart, 1860, 8°), also translated by F. E. Bunnett (London, 1868, 2 vols. 8°).

Franz Kugler (b. 1808; d. 1858) was also of the philosophical school of Schnaase. In 1833 he was made professor of art history in the Akademie der Künste, and Docent in the University of Berlin. His best known work is the *Handbuch der Geschichte der Malerei von Konstantin dem Grossen bis auf die neuere zeit* (Berlin 1857, 2 vols. 8°). There have been many German editions. The English translation divides the book into the *Italian Schools* (the last edition by Austen Henry Layard) and the *German, Flemish and Dutch Schools* (last edition by Crowe). Kugler's History of Architecture (Roman) (*Geschichte der Baukunst*, Stuttgart, 1856–59, 3 vols. 8°) is a useful book of the German type but does not differ essentially from the early editions of Lübke.

Albert Rosengarten (b. 1809) was a pupil of the architect Labrouste and of the painter Hubert in Paris. In 1842 he settled in Hamburg. He published *Architektonische Stylarten* (Braunschweig, 1857, 1 vol. 8°). There are several editions. There is an English translation by W. Collet Sanders edited by T. R. Smith (London 1876, 1 vol. 8°). Rosengarten's classification of the architectural styles is a little unusual and quite rational. The imperfect English translation has made this book better known than some of the more important manuals.

Josef Wilhelm Durm (b. 1837). These German books resemble the *Geschichte* of Schnaase and each other. Their authors are philosophers, historians and literary men, and with one exception not architects or builders. The great *Handbuch der Architektur* of Josef Durm is quite different. There is no other book precisely in the same class except Gwilt's clever little *Encyclopædia*. Josef Durm is Oberbaurath in Karlsruhe and professor of architecture at the Polytechnikum in that city. He has built many important edifices in Baden. Perhaps the most important of his independent publications is an article on the construction of the cupolas of the cathedral of Florence and of St. Peter's in Rome under the title *Zwei Grossconstructionen der Italienischen Renaissance* (in *Zeitschrift für Bauwesen*, vol. 37, 1887). In 1881 he began to publish the *Handbuch der Architektur* in collaboration with Ende of Berlin and Schmidt and Wagner of Darmstadt. About twenty-five volumes have been published and it is not yet complete. Durm's *Handbuch* is a collection of monographs by leading specialists on all matters relating to the science and practice of architecture. It is a thoroughly modern book dealing with architecture not as a lost art but as a reality. The *Handbuch* is abundantly supplied with bibliographies. The various treatises which compose the series are arranged in four classes: Erster theil, *Allgemeine Hochbaukunde;* Zweiter theil, *Die Baustile;* Dritter theil, *Die Hochbau constructionen;* Vierter theil, *Entwerfen, Anlage und Einrichtung der Gebäude.* Of the Zweiter theil, *Baustile*, Durm has himself written the por-



Viollet-le-Duc; Entretiens sur l'Architecture. Plate 6.

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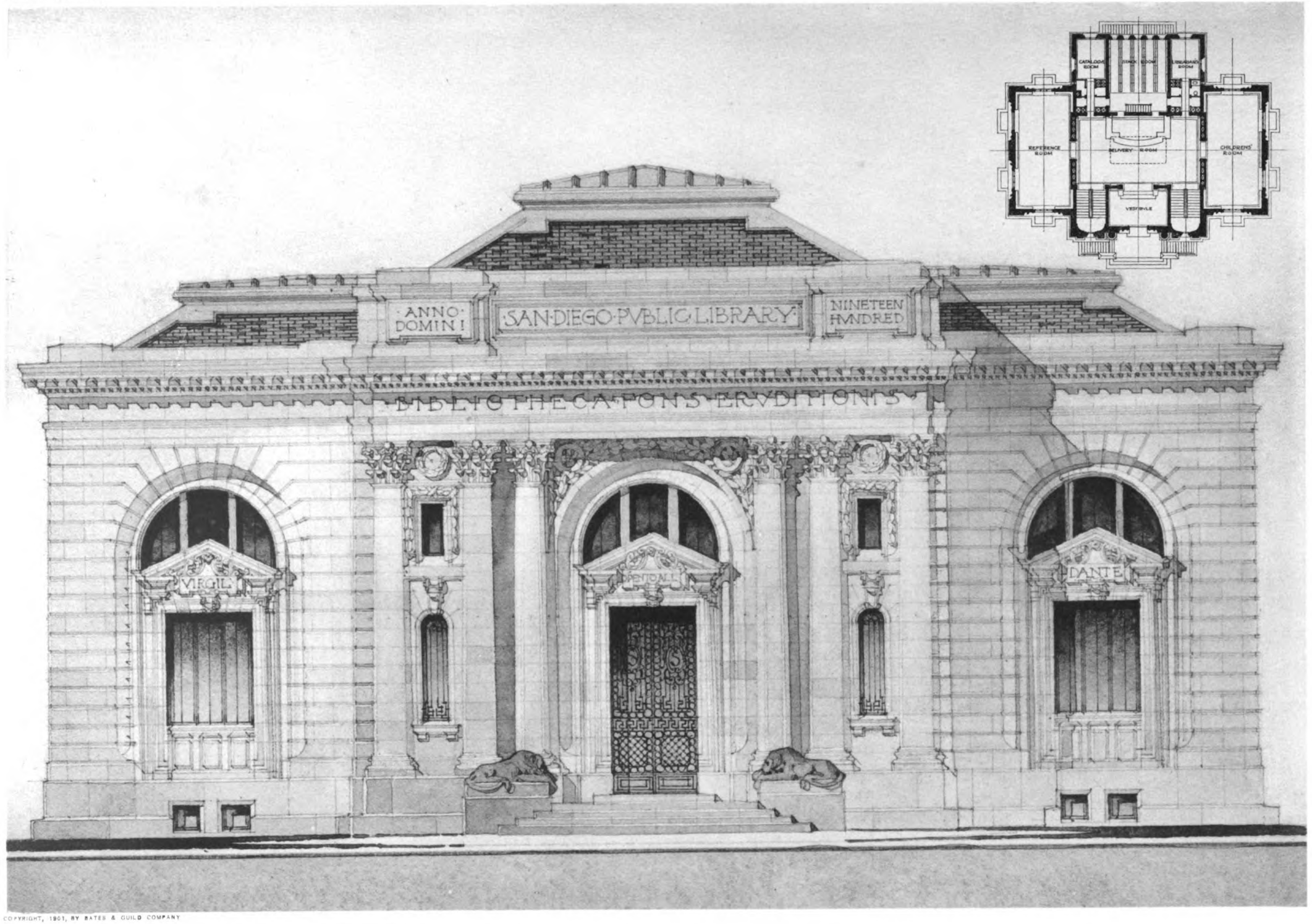
PLATE XXIII.



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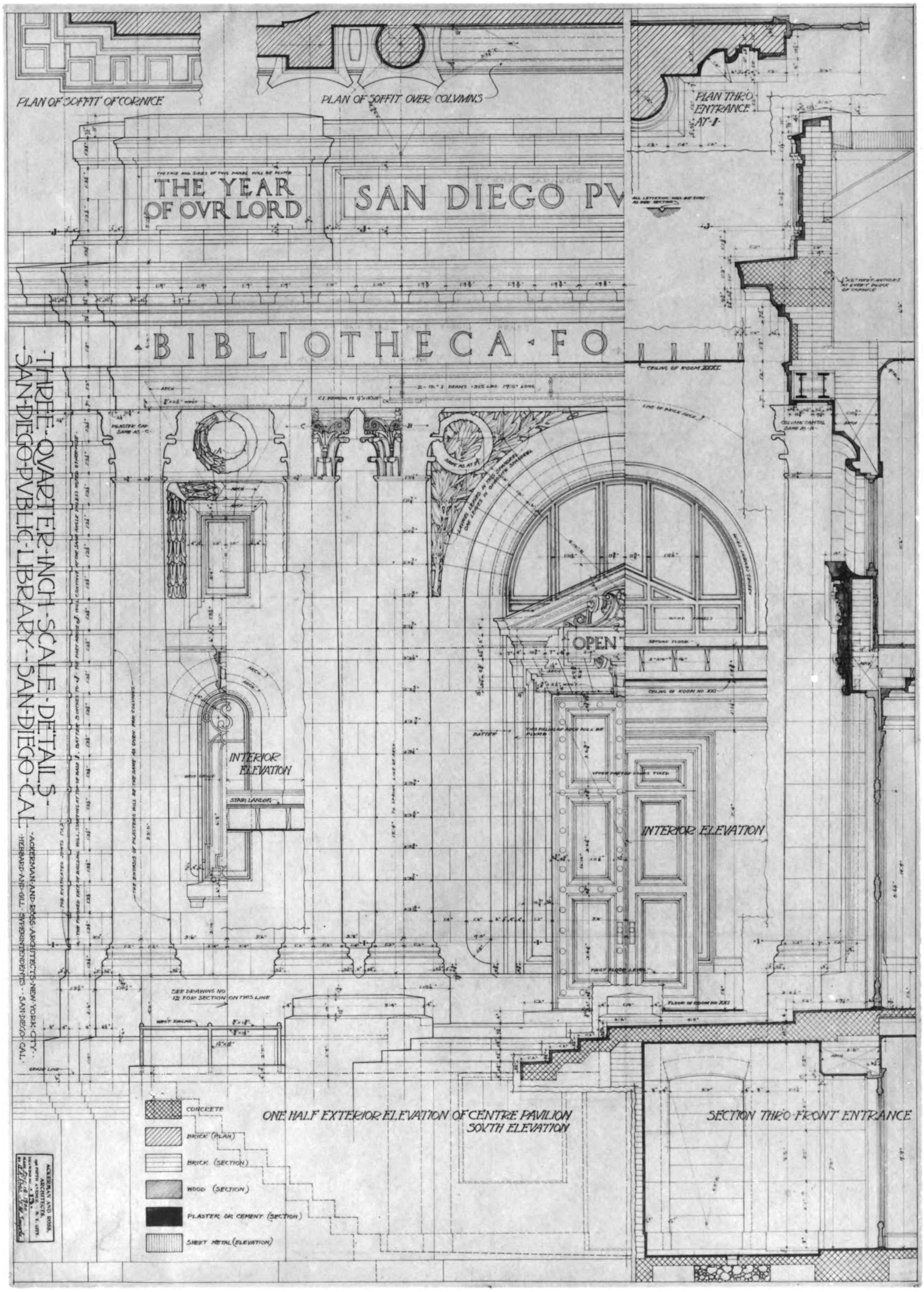

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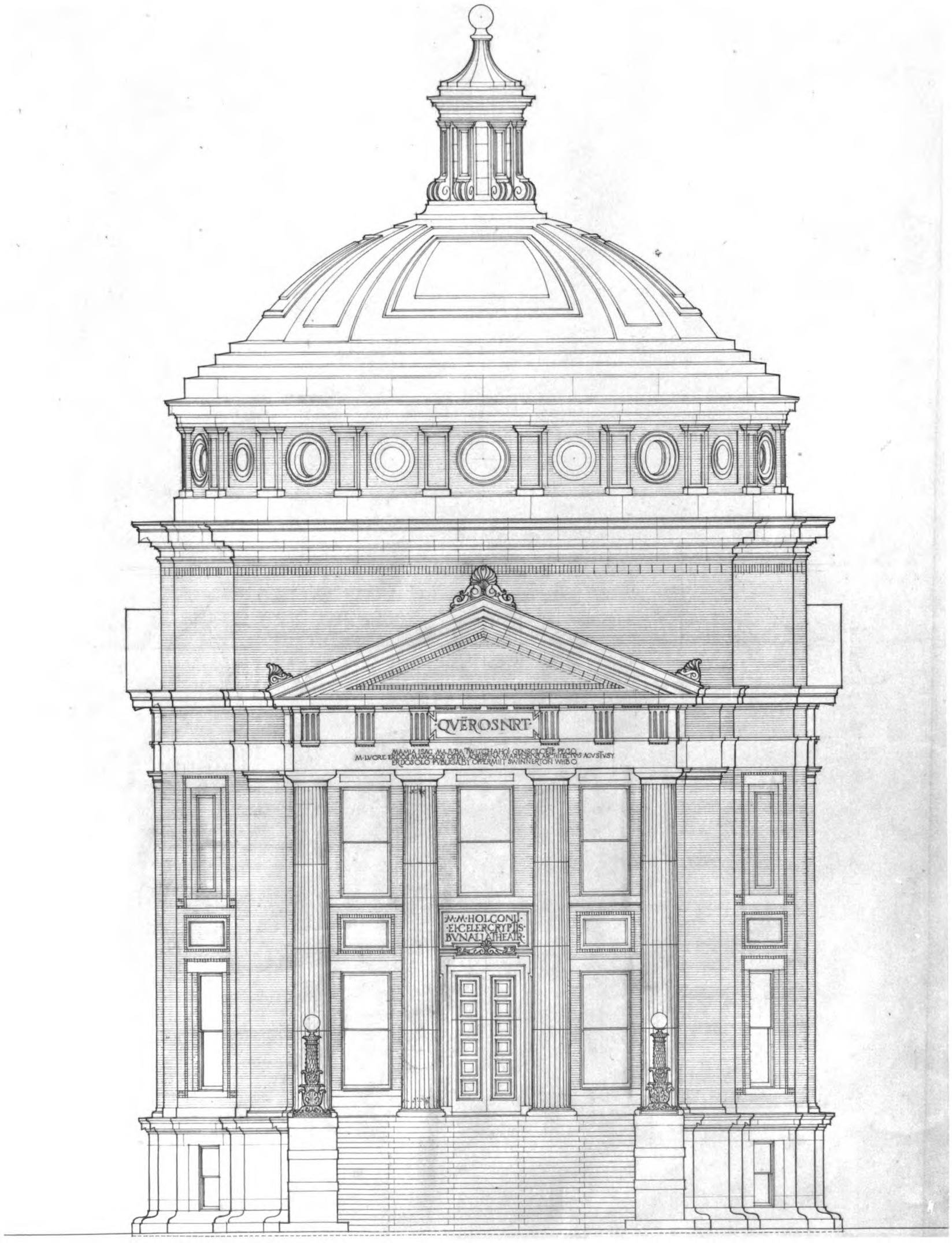

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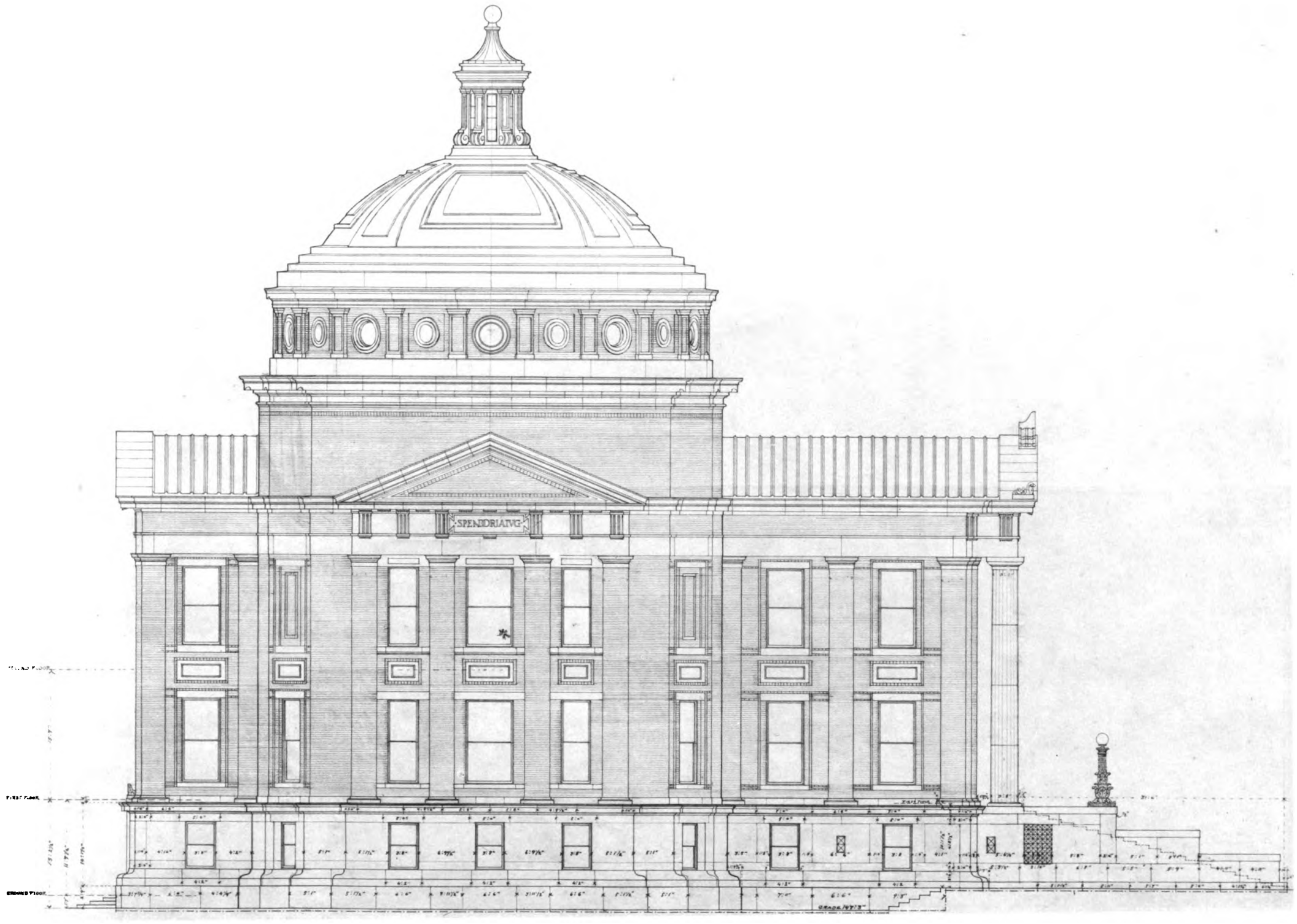

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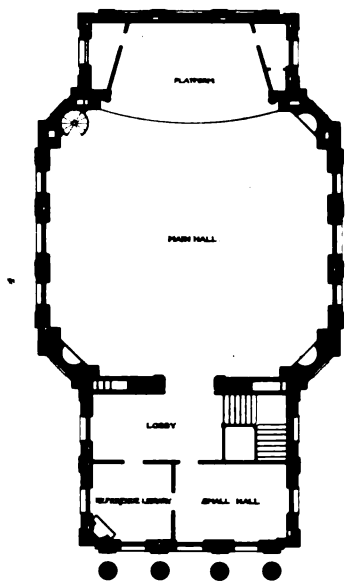

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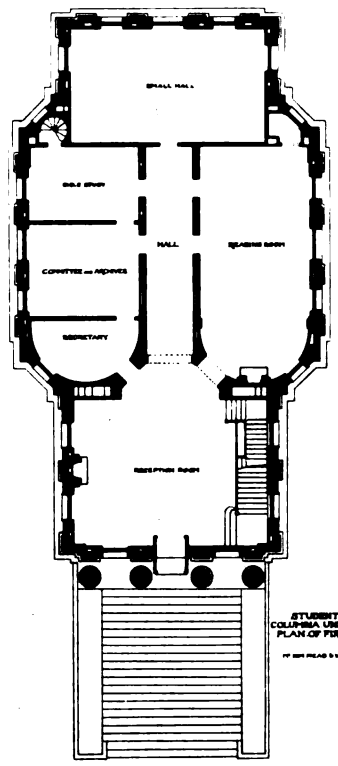

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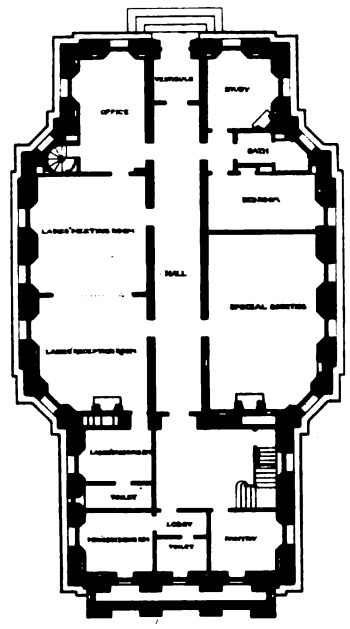

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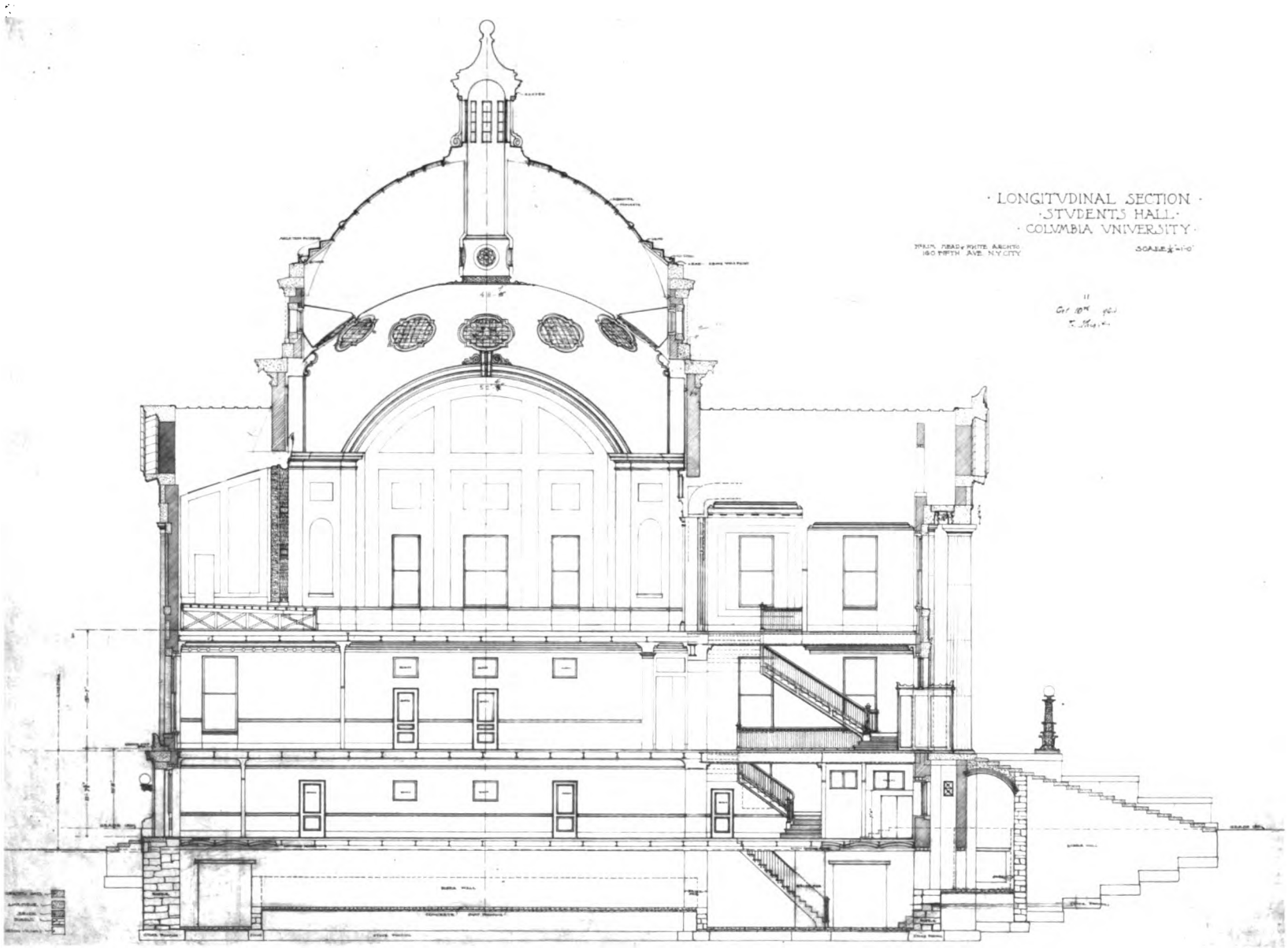

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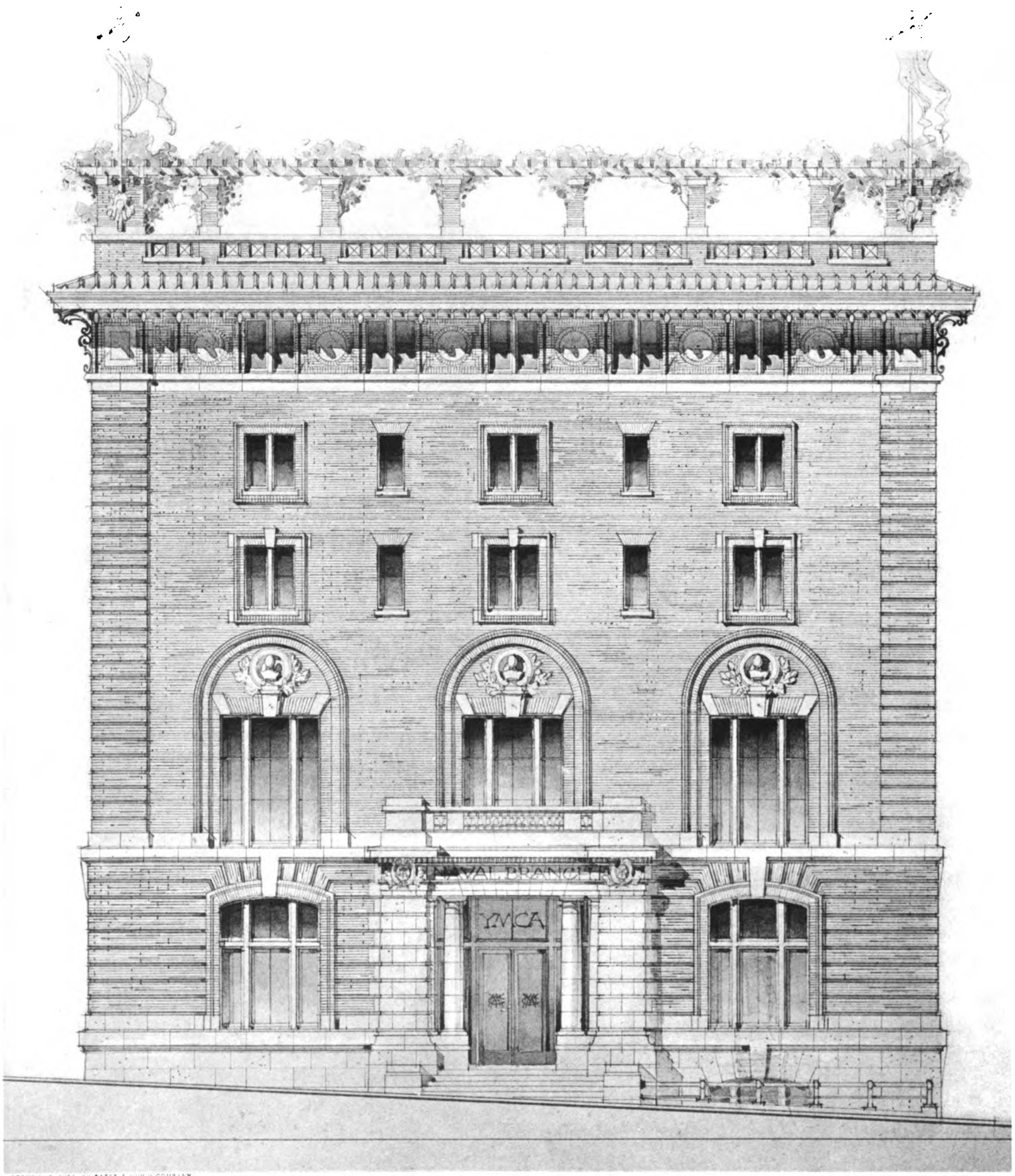

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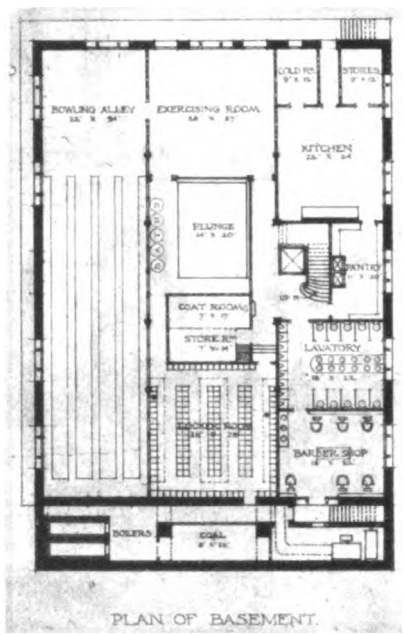

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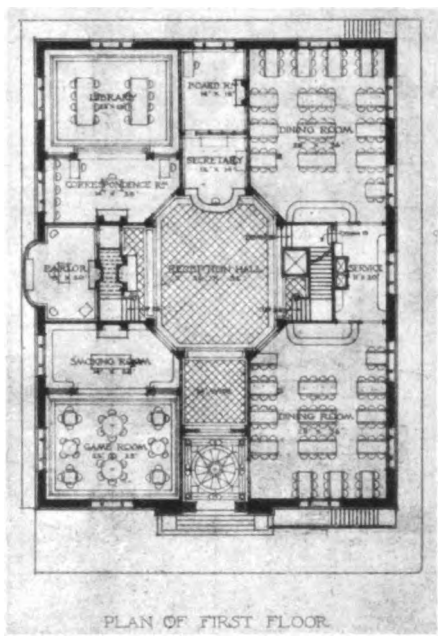

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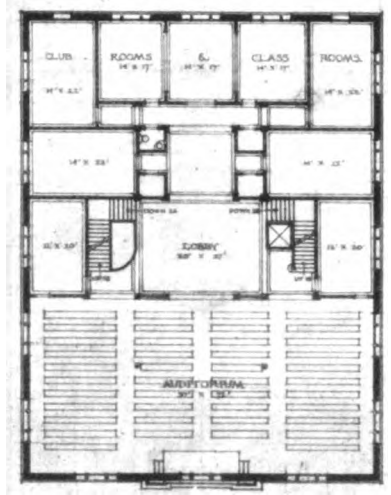

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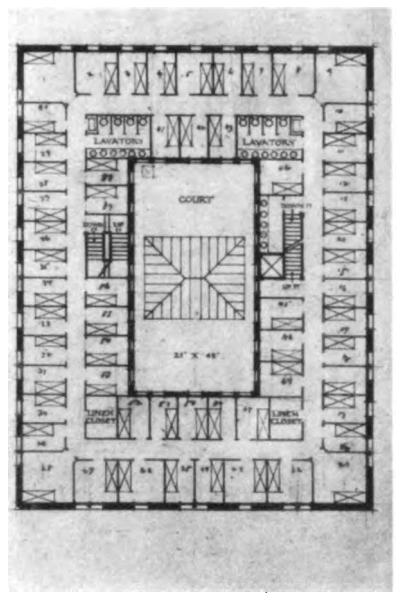

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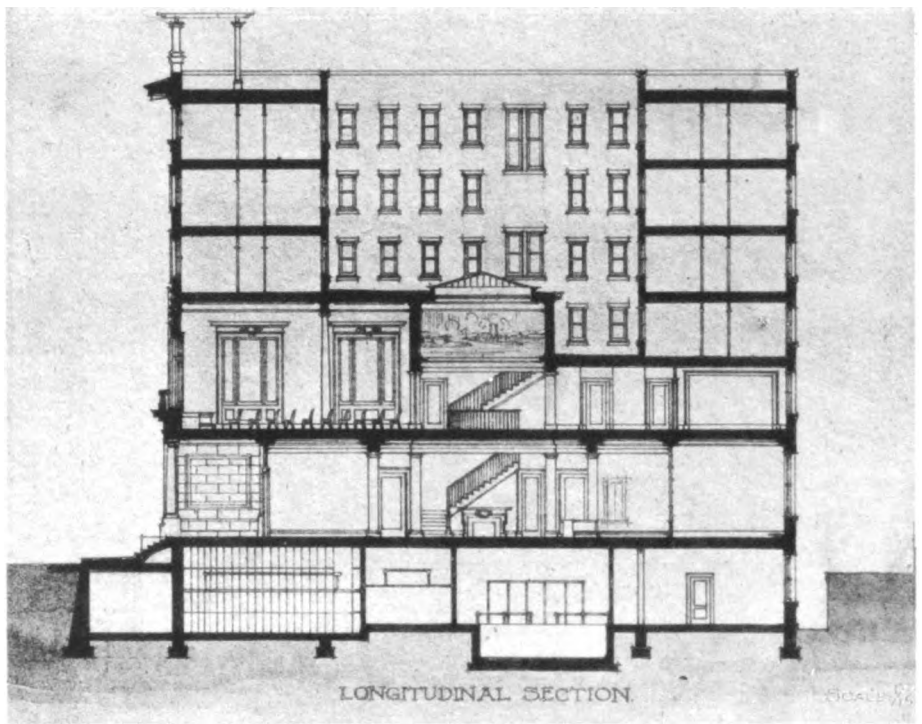

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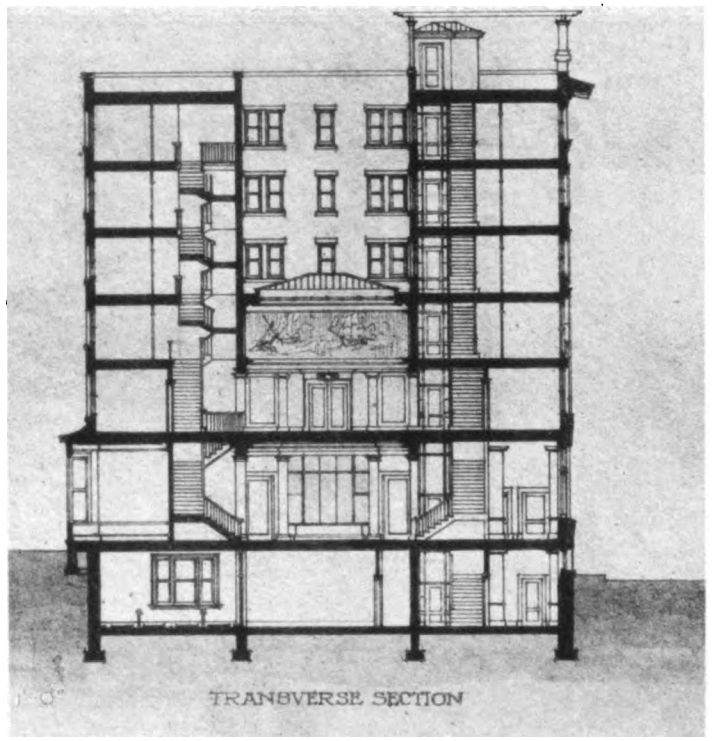

COMPETITION DESIGN FOR THE NAVAL BRANCH OF THE Y. M. C. A., BROOKLYN, N. Y.

YORK & SAWYER, ARCHITECTS

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tion dealing with the architecture of the Greeks, Etruscans and Romans. This is certainly the best manual of those styles in existence. It does not merely describe a historical sequence of monuments but gives structural methods and processes. The most unique volume of the series is that by J. Stübben entitled *Städtebau* (Vierter theil, 9 halb-band 1890), or the entire matter of the laying out, construction and decoration of cities. The material for this volume was mainly collected with immense labor from current architectural and engineering periodicals. It does not appear that just such a compilation has ever before been attempted. The volume by Lambert and Stahl on *Die Garten-Architektur* (Vierter theil, 10 halb-band) is unique in title and matter. It should have been larger. The volume by Eggert, Körner, Junk and others on *Hochschulen* (Vierter theil, 6 halb-band, 2 heft), is practically the only manual on the construction of universities and higher educational institutions. One hesitates to say that Kuhn's volume on Krankenhäuser (Vierter theil, 5 halb-band, 1 heft) supersedes Burdett's work on Hospitals, but it is certainly a great book. We might go through the entire series in this way. Durm's *Handbuch* should be translated into English as a whole or in part.

FRENCH.

Eugène Emmanuel Viollet-le-Duc (b. 1814; d. 1879) was a mediævalist. His dictionaries are too limited in scope to receive attention at this moment. The *Entretiens sur l'Architecture* (Paris, 1863–1872, text 2 vols. 4to., plates 1 vol. folio, 14x11½x¾ inches) however is general and covers the history of architecture with some completeness. In 1863 Viollet-le-Duc was appointed to a professorship of the theory of architecture in the École des Beaux-Arts in Paris. His lectures were so liberal however and so completely at variance with the traditions of the school that the students refused to hear them. He resigned his position and published the material which he had prepared in the *Entretiens*. The book deals with the underlying principle of the various styles and periods in Viollet-le-Duc's usual comprehensive way.

Jules Gailhabaud (b. 1810; d. 1888). The only work of Gailhabaud which can be considered a general history of architecture is his *Monuments Anciens et Modernes, Collection formant une histoire de l'Architecture des differents peuples à toutes les epoques* (Paris 1865, 4 vols. 4to.). The book covers the history of architecture by a series of short chapters on extremely interesting and typical monuments, its chief value being in the excellent selection of the buildings to be considered. Gailhabaud's *Monuments* is a treasury of edifices of great historical or artistic interest which are not adequately treated in the usual manuals, as, for instance, the church of San Francesco at Assisi and the thirteenth century bridges of Avignon and Cahors. Gailhabaud's *l'Architecture du V^e^ au XVII.^e^ siècle et les arts qui en dépendent* (Paris, 1858, 4 vols. 4to., plates 1 vol. folio, 19½x13x1 inches) will be considered with books on mediæval architecture.

François-Auguste Choisy (b. 1841). Quite the most unique of the distinctively historical manuals is Choisy's *Histoire de l'Architecture* (Paris, 1899, 2 vols. 8°). Choisy is an engineer educated at the École Polytechnique and the École des Ponts et Chaussèes in Paris. His attitude toward architecture throughout his book is that of an engineer. His *Histoire* is not a mere sequence of monuments but a record of the development of architectural style as shown in construction. For instance, he presents Greek architecture under the caption "Les Méthodes de la Construction Grecques," which he subdivides into "Construction d'argile," "Construction de pierre," "Charpentes," "Marche des travaux" "Comment les édifices grecs ont péri" and "Eléments généraux de la décoration." The illustrations are outline drawings in plan, elevation and isometric projection.

ENGLISH AND AMERICAN.

Thomas Hope (b. 1770?; d. 1831) collected by extensive travel and study, numerous notes and drawings which were published after his death with the title *An Historical Essay on Architecture by the late Thomas Hope* (London, 1840, 2 vols. 8°). A French translation was published by a A. Baron (Bruxelles, 1839, 2 vols. 8°). This book has had some reputation but is not of much value now.

George Wightwick (b. 1802; d. 1872) entered the office of Sir John Soane in London and later developed a considerable private practice. His *Palace of Architecture, A Romance of Art and History* (London, 1840, 1 vol. 4to.), is a description, in the form of a romance, of an ideal park or estate which is supposed to be furnished with buildings in all the different styles. A clever book as far as it goes.

James Fergusson (b. 1808; d. 1888) was a Scotchman who early established himself in business in India where he made a small fortune. He was a prolific writer on a rather wide range of subjects. In the *Proposed new system of Fortification* (1849) Fergusson suggested the substitution of earthworks for masonry which has been universally adopted. His *Illustrations of the Rock-cut Temples of India* (London, 1845, 8°) and *Temples of the Jews and other buildings in the Haram area at Jerusalem* (London, 1878, 4to.) are well known. Fergusson's series of treatises on the History of Architecture begins with *An Historical Essay on the True Principles of Beauty in Art, more especially with reference to Architecture* (London, 1849, 1 vol. 4to.). The introduction to this book which takes up 174 pages was considered by Fergusson himself to be of great importance. *The Historical Essay* formed the basis of *The Illustrated Handbook of Architecture* (London, 1855, 2 vols. 8°). In 1862 a third volume was published on the *History of the Modern Styles of Architecture*. In 1865 and 1867 an historical sequence instead of a topographical one was adopted and the revised work published under the title *A History of Architecture in all countries from the earliest times to the present day*. In this edition the third volume is devoted to a *History of Indian and Eastern Architecture* and the fourth to the *History of the Modern Styles of Architecture*. The third edition is edited by Richard Phene Spiers (London, 1893, 5 vols. 8°). In this last edition those portions have been rewritten which discoverers have proved to be incorrect or doubtful. In its typography, illustration and general make-up Fergusson resembles the German manuals Schnaase, Lübke and Rosengarten. He is philosophical too in his way, but his philosophy is of the hard-headed English kind. It cannot be said that Fergusson is especially artistic, that architecture is ever a matter of much sentiment or emotion with him.

Edward Augustus Freeman (b. 1823; d. 1892). Professor Freeman the historian began his literary career as a writer on architecture. His *History of Architecture* (London, 1849, 1 vol. 8°) is valuable historically but has no illustrations and is not consulted.

Banister Fletcher (b. 1833; d. 1899). Fletcher was a pupil of Charles James Richardson and professor of architecture in King's College, London His little *History of Architecture for the Student, Craftsman and Amateur, being a comparative view of the historical styles from the earliest period* (London, 1896, 1 vol. 12°), is somewhat complicated in its construction, which would hardly be an objection if the system adopted had been consistently carried out. In the purely historical part of the book the monuments are given by classes and not chronologically. The comparative section is the chief peculiarity of the book. In the discussion of Roman Architecture this feature consists of two parallel columns in which the details of Roman Architecture are actually compared with the Greek, but this treatment is not uniformly preserved throughout the book.

H. Heathcote Statham, editor of *The Builder*, has published important articles in the *Journal of the Royal Institute of British Architects* and several popular books on architecture. The most important of these is *Architecture for General Readers, a short treatise on the Principles and Motives of Architectural Design with a Historical Sketch* (New York, 1895, 1 vol. 8°). In the preface of this book its purpose is stated to be to meet the inquiries of intelligent laymen who have not the time or inclination to study more technical and detailed treatises. It hardly comes within the class of architectural manuals except in its *Historical Sketch* which occupies the last third of the book. This is quite analytical in its style, giving the history of architectural elements and features rather than a chronological story of the monuments. Statham's *Modern Architecture* (London, 1897) is concerned entirely with the architecture of the present generation.

John Bullock: *The Rudiments of Architecture and Building for the use of Architects, Builders and Draughtsmen*, etc. (Philadelphia, 1866, 1 vol. 8°) is interesting as a rather early American manual.

Russell Sturgis: *European Architecture* (London and New York, 1896, 1 vol. 8°) is quite unique in its way. It does not purport to be a history of architecture by the sequence of its monuments like Fergusson or by the development of its constructive elements like Choisy. The great value of the book is in its critical appreciation of periods, styles and monuments. An excellent example of its style and method is the discussion of the relation of sculpture to architecture in the library of San Marco in Venice (p. 454).

A. D. F. Hamlin. A Text-Book of the History of Architecture (London and New York, 1896, 1 vol. 12°). Professor Hamlin's book is a peculiarly readable little affair. It is simply and directly a history of Architecture by its monuments and about as brief, concise and intelligible as it is possible to make a book of this sort. The "impression" of 1899 has been very much revised.

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While the Editor of THE ARCHITECTURAL REVIEW cannot hold himself responsible for the care of drawings or manuscripts which may be submitted to him, he will always be glad to consider them, and will return those that he cannot use when postage for the purpose is provided.

PLATES.

PLATE XXIII.— THE SAN DIEGO PUBLIC LIBRARY, SAN DIEGO, CAL.— FRONT ELEVATION.— *Messrs. Ackerman & Ross, Architects.*

PLATE XXIV.— THE SAN DIEGO PUBLIC LIBRARY, SAN DIEGO, CAL.— FRONT ELEVATION.— *Messrs. Ackerman & Ross, Architects.*

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PLATE XXVIII.— STUDENTS HALL, COLUMBIA UNIVERSITY, NEW YORK CITY. — PLANS AND SECTION.— *Messrs McKim, Mead & White, Architects.*

PLATE XXIX —COMPETITION DESIGN FOR THE NAVAL BRANCH OF THE Y.M.C A., BROOKLYN, N.Y.— FRONT ELEVATION.—*Messrs. York & Sawyer, Architects.*

PLATE XXX.— COMPETITION DESIGN FOR THE NAVAL BRANCH OF THE Y.M.C.A., BROOKLYN, N.Y.— PLANS AND SECTIONS.— *Messrs. York & Sawyer, Architects.*

THERE is an interesting difference of opinion in regard to choice of precedent in architectural design amongst the architects of the great cities of the United States which bids fair to make the work of each city as individual as that of the cities of Italy. In fact, in no modern communities are there so distinct individual traits as is evidenced in the architecture of New York, Philadelphia, Boston and Chicago. It is natural that local tradition, in so far as it exists, should influence the work in each place, and absence of that tradition should cause entirely exotic types to appear. Certain it is that the more conservative cities have maintained their individuality somewhat intact, while the others are creating an entirely new personality for themselves.

Taking them in their order of size, New York has had more varieties of architecture than any other city in the world. Constantly changing, both by growth and new requirements, it has experimented with every kind of form and material without restraint, and merely from caprice, and with the exception of the unsatisfactory plan of the private house in a block, there is little that can be called distinctly indigenous. Within the last decade the influence of the École des Beaux-Arts has been strongly manifest.

To a great extent the teaching of the Beaux-Arts is too great for the problem at hand. It deals with vast possibilities in a very thorough and admirable manner, and while there is no intentional neglect of small problems and utilitarian projects the natural tendency is towards making all its ducks into swans. The very enthusiasm of the Beaux-Arts pupils exaggerates the tendency. As a result the small things done by its students — and the United States is a land of small things—are burdened with the ornament and motives suited to great façades and vast surfaces. Each little building, each twenty foot front, is a compressed essence of Beaux-Arts, and correspondingly pungent and overpowering. In many ways their designs are beneficial. While exaggerated in motives they have distinctly improved and increased the sense of scale in buildings, and have gone far to counteract the unsubstantial papery thinness of much of the classic work previously done in New York.

At present there is little doubt that adaptations of French École motives are to form a prominent factor in New York architecture, and will benefit it by making it more robust and more harmonious in general style, but it is evident that a very small element of restraint needs to be introduced. That New York will ever be anything more than a harlequinade of architectural design is to be hoped but not anticipated immediately.

IN Chicago there was no tradition, and for a time there was no training. A wonderful disregard for the accumulated sum of human knowledge, a sublime contempt for the lessons of the past produced a conglomerate mass of structures which are individual in so far as they are unlike anything else in architecture. Out of the chaos struggled the utilitarian building, glorying in its nudity, naked and not ashamed. It towered in the majesty of its perfect simplicity and challenged admiration. There were and are many critics who find it excellent because it answers the utilitarian problem in their minds without offence. But at best it is the merest kindergarten solution, and its virtues are more negative than positive. Little by little there have appeared attempts to clothe this infant Hercules. An ornamental doorway, a frieze, balconies, etc., have served to make its crudeness more apparent. Still this is the parent of the skyscraper and must be reckoned with, and it is doubtful whether it is not advisable to clothe it as little as possible so that it may offend the less. Apart from this very characteristic product of Chicago there is no marked individual character in its architecture. It is better or worse entirely in proportion to the taste and skill of the designer; and it is of all kinds. The disregard for canons of good taste is still prevalent but is becoming less, and an excessive exuberance still exists.

PHILADELPHIA was and is conservative in its tastes, with an occasional revolt, — characteristic perhaps of a restrained community, — into a very debauch of architectural forms. On the whole, however, the most careful and fitting, — for want of a better term, — work that is being done in America today is coming from Philadelphia. The problems are attacked not for what they might be if inflated; and on the other hand, a mere utilitarian solution is not considered final or adequate. The English tradition instead of the French is maintained; and the work is consequently in sequence with that of the past, not divorced from it. There results a very characteristic architecture, not too pronounced in its ornament or style to prevent its application to most modern problems, in fact a free classic of the period when this type of work was the most flexible and adaptable, *i. e.* in the seventeenth century, and quite capable of becoming sufficiently dignified for a large city and its needs.

BOSTON is still in the provincial stage. Its standard is good, and Bulfinch is its prophet. There is no strenuous objection to be made to this; but a community that pares down its architecture to so dry and precise a formula misses many of the pleasures of life.

Everything there is a studied expression of earnest endeavor, and very little joy in the process or the result. In a volume of Bertoto Scamozzi on the works of Palladio, there is a chapter in which he regrets that so great a master was prevented from thoroughly expressing himself by the lack of means of his clients, and states that probably no architect of his time has so great a reputation for getting much for little as did Palladio, and that therefore his work was of that character, and suffered in consequence, while Sansovino, San Gallo, Bramante and others worked for wealthy men. In this volume there are many plates which are almost literally the prototypes of the works of Charles Bulfinch, only Palladio had occasionally opportunities denied to Bulfinch, especially in the Vicenzan palaces. That a city with the wealth and, population of Boston should consider the work of Bulfinch, completed under parsimonious conditions, the "ultimate thing," as Richard M. Hunt used to style it, is a strange state of affairs; and yet there are constant evidences of this feeling in the primness of Boston work. It is individual and characteristic no doubt, but it cannot be denied that a little more exuberance of spirit would go far to enrich this architecture, which, while admirably founded, has never developed into maturity, from lack of means, which are no longer wanting.

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THERE is a deep-seated conviction amongst architects that but little of their work is to live more than a generation; that change of requirements, of conditions, make necessary temporary achievements, and that the great majority of architectural problems with which they deal are merely experiments. The natural result of this point of view is an indifference and a commercial attitude of mind which has already gained for us an unenviable reputation.

Nothing tends so much to prolong the life of a group of buildings as architectural merit, the merit of fine design. There are many instances where this merit has made it well nigh impossible for the change of conditions to affect a building. To a very appreciable extent a fine work of architecture is "immune" from the attack of change. It becomes a monument despite itself, and battles against destruction with the entire force of public opinion behind it, so that if the fame of an architect is to be permanent it must be through the quality of his work, not the quantity.

The delight and joyous enthusiasm of the architects of the past is in marked contrast to the nonchalance of many of those of today. Architecture is primarily an art; and products of art are precious in all times, whether they are big or little. If this art becomes entirely debased into a business it is perfectly natural that its efforts should not be long lived. That is the law of compensation, and the merciless nemesis that awaits mediocre things of all kinds.

Current Periodicals.

IN *The Builder* for February 9, is published one of the "Tite Prize" designs for an Entrance Gateway to a Public Park, by Mr. Ralph Knott. After examining the first prize design published later, we are entirely disposed to agree with the editor of *The Builder* that Mr. Knott's design is much better in every way than that receiving first mention. There is a good deal of originality in the treatment of classical forms, but this does not injure the strictly classical feeling. The design is better in perspective than in elevation; whereas Mr. Fairbairn's design which took the first prize is good in elevation, but deplorably lacking when seen in perspective. The other illustrations in this number are of various examples of the Renaissance architecture of Italy.

(FROM "THE BUILDER," LONDON.)

THE GABLE HOUSE, KINGSHEATH, WORCESTERSHIRE
BATEMAN & BATEMAN, ARCHITECTS.

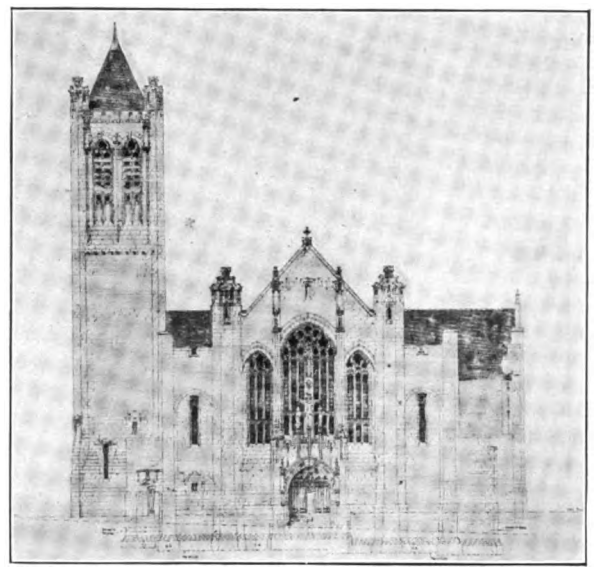
(FROM "THE ARCHITECT," LONDON.)

"THE CROFT," TOTTERIDGE. T. E. COLLCUTT, ARCHITECT.

The illustrations in the issue for February 16 are devoted entirely to old work. Some of them, however, particularly those showing examples of Turkish architecture and of the Italian architecture in the Island of Crete, are interesting as calling attention to work that is little known. The combination of Oriental and Occidental feeling in this work is most entertaining.

February 23, is published the successful "Tite Prize" design to which we have already referred. As we said before, the elevation promises extremely well, but as is so often the case with a good elevation, the resulting perspective is most inadequate, and this after all is the test of design. In this same number is another example of exotic architecture in the shape of a carefully measured drawing by Mr. Henry Rutherford. The work is of the seventeenth century from the Province of Guzerat in India.

(FROM "THE BUILDER," LONDON.)



ST. ANNE'S CATHEDRAL, LEEDS. J H. EASTWOOD, ARCHITECT.

Messrs. Bateman & Bateman's "Gable House, Kingsheath," published March 2, is a charming piece of composition; an exceedingly good example of the best class of modern English domestic work, which is redolent of national history, yet modern to a degree. The design for a Military Museum has nothing that commends itself in the least. March 9, are published the designs for the proposed Roman Catholic Cathedral for Leeds by Mr. J. H. Eastwood. They are exceedingly interesting. The lot of land seems entirely impossible, its dimensions are so circumscribed, the extreme length being only 170 feet. It doesn't seem to us that the architect has done wisely in failing to take advantage of even such length as was allowed him. We should say that he might easily have made his church at least 25 feet longer, if he had placed the presbytery on St. Anne Street, crowding the cathedral proper closely over to George Street. This would have given him at least another bay in a nave already far too short for architectural effect. Apart from this criticism, however, the plan is exceptionally clever. As for the exterior, it is most admirable; a reserved example of true "developed Gothic," well proportioned and exquisitely detailed. This is real Gothic that is yet neither archæological nor hysterical. When work of this kind can be done, it is idle to say that Gothic in England has seen its day. In the same number is a fine drawing of that most magnificent example of late Perpendicular, the Tower of Wrexham, recently restored. The plates in the number for March 16 are of little interest, the principal ones showing another of those profoundly disappointing competitive designs for the Glasgow Royal Infirmary. The letter-press of this magazine for the month contains nothing of particular interest.

(FROM THE "AMERICAN ARCHITECT.")

ENTRANCE TO HOUSE FOR THE CLARK ESTATE, RIVERSIDE DRIVE, NEW YORK.
ERNEST FLAGG, ARCHITECT.

In *The Architect* for February 8 are two examples of modern English architecture, one about as good as possible, the other quite the reverse. Mr. Collcutt's Country House is charming in every

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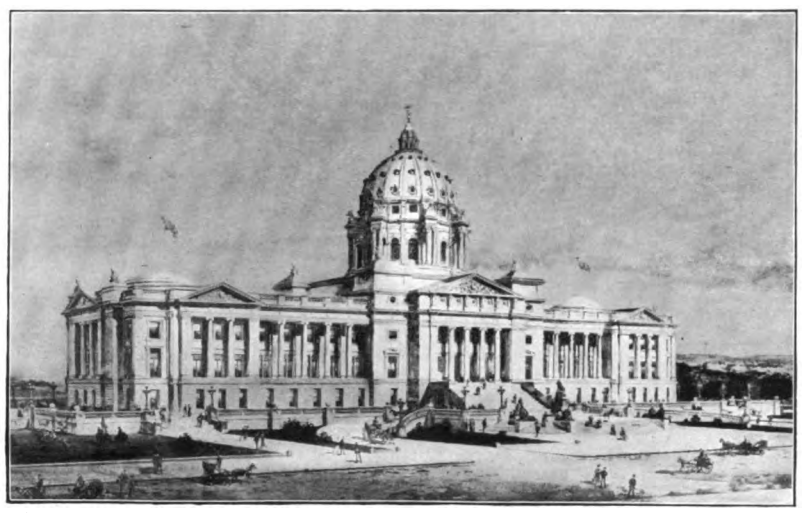
way. The ostentatious "Mansion" by Mr. Barry and Mr. Morrison is a horrid example of misdirected energy. In this number is reprinted Mr. C. Howard Walker's paper read before the Ameri-

(FROM THE "AMERICAN ARCHITECT.")



ARKANSAS STATE CAPITOL, LITTLE ROCK. GEORGE R. MANN, ARCHITECT.

can Institute of Architects on "The Grouping of Public Buildings in Great Cities," also an extract from Mr. Frederick Law Olmsted's paper read at the same place on "Landscape in Connection with Public Buildings." The number for February 15 is quite without illustrations of value, saving perhaps a little house near Lincoln by Mr. Henry G. Gamble, which is good just because it is totally without pretentions to anything except sincerity and simplicity. The issue for February 28 is also without particular interest and the same is true of the next number, though Mr. Crompton's Institute at Kirkby, Lawnsdale, is simple and sufficiently vigorous. The illustrations published March 15 become absolutely bad, instead of merely dull, the big apartment house in London and the theatre in Balham, being thoroughly good examples of thoroughly bad English work. The reproductions of photographs of York Minster running through the numbers for the month are superb in every way.

The *Building News* for February 15 contains the successful design in the Soane Medallion competition for a club house in a large city, the successful designer being Mr. Matthew W. Dawson. The exterior is worked out in the rather strained modern English Renaissance. The revolutionary innovations hardly seem to justify themselves in the result. The plan is intricate, but clever, and fortunately sufficiently practical; a quality not always obvious in theoretical competitions of this kind. The first instal-

(FROM THE "AMERICAN ARCHITECT.")

45 AND 47 E. 49TH ST., NEW YORK.
CHAS. BUCK AND BARNEY & CHAPMAN, ARCHITECTS.

ment of Mr. Banister S. Fletcher's lecture on the "Architecture of the twentieth century," is sane, self-contained and sound. It is gratifying to find him announcing as vigorously as he does that "architecture is the result and record of civilization; the permanent expression of the people, the great Recording Angel, who writes on indestructible granite the manners and customs, the very lives of the people in whose time such architecture is carried out." The two little churches shown in the issue for February 22, submitted in one of the *Building News* competitions, are quiet and consistent, good types for American architects to study. The continuation of Mr. Fletcher's lecture fulfills the promises given by the first half. The whole paper is so practical and reasonable that it serves as a very wholesome counter-blast against many of the rather wild forecasts that have been made of the architecture of the century just begun. There is nothing in the numbers for March 1 and 8 that commands comment.

The *Journal of the R.I.B.A.* for January 26, contains a good article on "Difficulties and Hindrances in Producing Good Modern Architecture" by Mr. J. J. Stevenson. The two chief preventives, according to Mr. Stevenson are, first: total loss of old social and economic conditions; second: competitions. The author is particularly severe on the second, once considered a divinely revealed panacea, but now resting under deserved condemnation.

The Architectural Review (London) for March contains an interesting article on the "Artistic Side of the Pan-American Exposition" by Mr. Edward Hale Brush, illustrated by many views hitherto unpublished. Certainly this Exposition promises to be something notable in the line of "Exhibition Architecture." In the same number is a retrospective review of the architecture of the Victorian era by Mr. A. E. Street, a well illustrated article on "Silversmith's Work" at the Burlington Fine Arts Club, the first of the series of articles on Tuscan painting and sculpture by Mr. Lehmann Oppenheimer, and also the first of a series of articles on Chartres Cathedral by Mr. S. M. Vansittart. The view of the Whitechapel Art Gallery by Mr. C. Harrison Townsend shows a wildly "elect" building, sensational and "developed" to the last degree.

(FROM THE "AMERICAN ARCHITECT.")

NEW YORK YACHT CLUB HOUSE, NEW YORK.
WARREN & WETMORE, ARCHITECTS.

The principal illustrations in the *Canadian Architect* for February are devoted to the Presbyterian Church of St. Paul, Hamilton, Ontario; an interesting example of Evangelical architecture couched in Gothic terms.

In the *American Architect* for February 16, are plates of details of the Clarke House by Mr. Ernest Flagg. We reproduce one of them for the purpose of showing how well the detail is proportioned to the design. In the same number is published a scheme for a Methodist Church by Mr. F. R. Comstock, which is rather reminiscent in a way. The design hardly compares very favorably with that of Mr. Bodley's Church near Leeds already referred to and now reproduced in this magazine. The difference between them is the difference between real Gothic and its imitation.

The principal illustrations in the issue for February 23 are Messrs. Wilson & Marshall's Illinois Theatre in Chicago. The work is delicate and refined in detail and far removed from the dreadful days of the "Mackelfatrick style" of theatre architecture. Mr. Hunt's New York house is in the prevailing French style, but its detail seems hardly as well proportioned to the building itself as in the case of Mr. Flagg's house already spoken of. March

(FROM THE "AMERICAN ARCHITECT.")

WINDOW OF THE NEW YORK YACHT CLUB,
WARREN & WETMORE, ARCHITECTS.

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2, are published the various illustrations of Mr. George R. Mann's Capitol Building at Little Rock, Arkansas. The plan is apparently wasteful, but certainly dignified, the section admirable in nearly every way, and the perspective imposing and well proportioned. We publish a view of two New York houses in order that in their own state of elaboration they may be contrasted with recent domestic work in Boston to the great credit of the latter. The rest of the illustrations are borrowed from that most delightful book just published, "Gardens Old and New." Messrs Carrère & Hastings' bridge for the Pan-American exposition is elaborately illustrated in the issue for March 23. This is an altogether superb

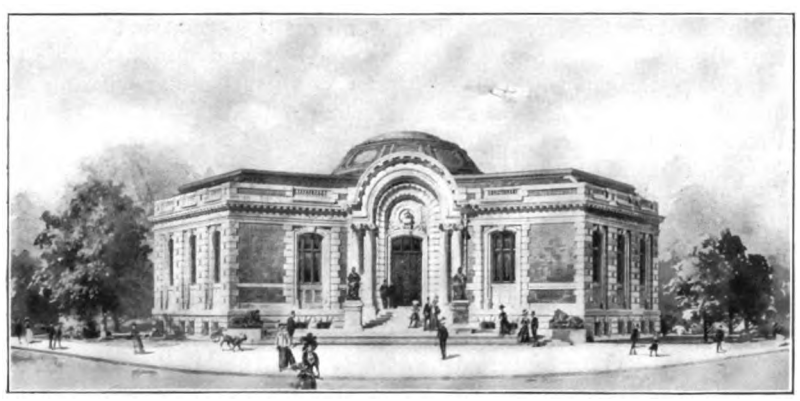
(FROM "THE BRICKBUILDER.")

ACCEPTED DESIGN FOR PUBLIC LIBRARY, EAST ORANGE, N.J.
JARDINE, KENT & JARDINE, ARCHITECTS.

piece of work, sufficiently architectural, but also exactly what the French architects tried to do recently in Paris and failed utterly, namely, "festive" and picturesque. The scheme is superb, the proportions admirable and the detail far less riotous than is usually the case with modern French work. It is possible to give the design almost complete approval.

In the number for March 9, are several most interesting photographs of that most interesting building, the club house for the New York Yacht Club, by Messrs. Warren & Wetmore. As we have said before, the scheme of adopting the stern of an old galleon as an architectural treatment of windows is clever to a degree. These fantastic affairs form the best part of the building. They are worked out with extraordinary cleverness. Less complete praise can be given to the rest of the structure, though the building as a whole is good. The portion about the main entrance is the weakest part of the whole thing and this is very weak indeed;

(FROM "THE BRICKBUILDER.")

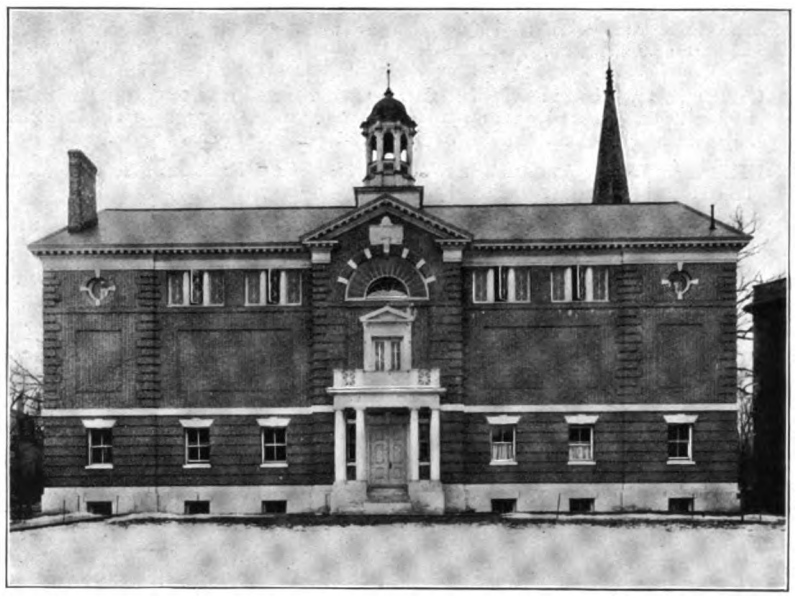


FIRST PRIZE DESIGN FOR PUBLIC LIBRARY, EAST ORANGE, N.J.
ACKERMAN & ROSS, ARCHITECTS.

bad in design, in composition and in detail. The illustrations in the issue for March 16 are not of sufficient interest to require comment.

There is less valuable material in the February *Brickbuilder* than is usually the case. Among the illustrations are two of the designs placed first and second in the recent competition for the Public Library in East Orange, New Jersey. Neither of the exteriors is particularly attractive, but Messrs. Ackerman & Ross's design is at least adequate, which cannot be said of the accepted

(FROM "THE BRICKBUILDER.")



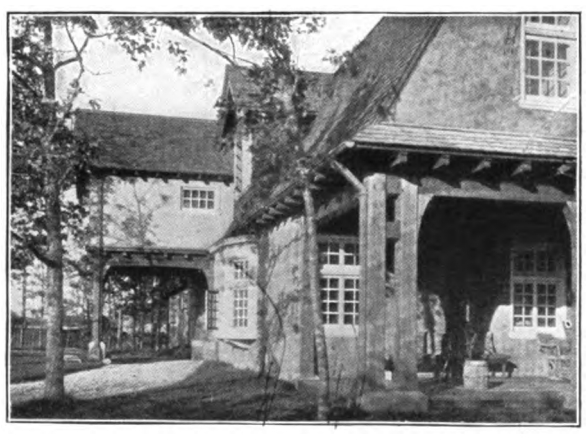
GYMNASIUM, RADCLIFFE COLLEGE, CAMBRIDGE, MASS.
MCKIM, MEAD & WHITE, ARCHITECTS.

design. As for the plans there is no possibility of comparison between them. Messrs. Ackerman & Ross have produced a most architectural and intelligent scheme. The accepted design is quite without architectural quality. In the first case, the whole thing is organic and vital. In the second, it is simply a series of square and triangular areas put together without any suspicion of architectural system, yet the latter was accepted by the committee, while the really good plan was relegated to second place. This is an illuminating commentary on the value of competitions.

The Art Gallery for the Pan-American Exposition by Messrs. Green & Wickes is apparently an extraordinarily good building, sane and wholesome to a degree. We reproduce a view of the Radcliffe Gymnasium by Messrs. McKim, Mead & White. It is hardly up to the standard of this firm. The detail is delicate and refined, but the proportions and the fenestration are hardly pleasing.

There is considerable interesting material in *The Inland Architect* for March. The Central Park Avenue Pumping Station, Chicago, by Mr. Robert Bruce Watson, is a good piece of quiet and monumental design. Whether the chimney could not have been treated in a little more architectural fashion without destroying its utilitarian aspect and making it look like a campanile, is a question. At present, it is frankly and simply a chimney, that is, an eye-sore, and has nothing to do with the rest of the design. The Philadelphia Stock Exchange Building by Mr. Louis C. Hickman is a perfectly straight piece of Jeffersonian architecture, most intelligently reproduced. The plan is logical and good. The Fox Point house by Mr. Elmer Grey is thoroughly eastern in its effect; straight Colonial, with a few modifications in the direction of the arrangement of the windows. The plan of the design submitted in competition for the Baltimore Custom House by Messrs. Frank Miles Day & Brother is superb in its simple practicality. The exterior is a little less satisfactory, failing rather in composition. R.A.C.

(FROM "THE INLAND ARCHITECT.")



HOUSE AT FOX POINT, WIS. ELMER GREY, ARCHITECT.

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Announcements and Reviews.

NEW BOOKS.

ABBREVIATIONS.—D., duodecimo; O., octavo; Q., quarto; F., folio; v., volumes; p., pages; pt., parts; il., illustrations; pl., plates; col. pl., colored plates; ph. pl., photographic plates; f., francs; m., marks; s., shillings; p, pesetas; l, lire.

BACIOCCI, LA CONTESSA. IL CHIOSTRO VERDE E LA CAPELLA DEGLI SPAGNUOLI. A literary and historic study of the church of Santa Maria Novella at Florence. 18 mo, 194 p. Florence. Bocca. 1900.

BOURASSÉ, J.-J. ABBAYES ET MONASTÈRES DE FRANCE. I., 224 p., il. Tours, Mame. 1900.

BRUTAILS, J-A. L'ARCHÉOLOGIE DU MOYEN AGE ET SES MÉTHODES. ETUDE CRITIQUE F., 234 p., pl., il. Paris, Picard. 1900.

CAGNET, R. ET GAUCKLER, P. LES MONUMENTS HISTORIQUES DE LA TUNISIE. IRE. PARTIE: LES MONUMENTS ANTIQUES (LES TEMPLES PAÏENS) XXX Q., 167 p., plans and ills. Paris, Leroux. 1900.

CHAMPIER, V. ET SANDOZ, G. R. LE PALAIS-ROYAL; HISTOIRE ET DESCRIPTION D'APRÈS DES DOCUMENTS INÉDITS (1629-1899). TOME II: DE LA REVOLUTION JUSQU'À NOS JOURS. 220 p., ills., 12 pl. Paris, Soc. de propagation des livres d'art.

DILICH. RHEINISCHE BURGEN, NACH HANDZEICHNUNGEN DILICH'S (1607). F., 78 p., ills. and 4 pl. Berlin, Ebhard & Co. 1900. 20 m.

DIEULAFOY, J. ET DIEULAFOY, M. LE THÉÂTRE DANS L'ANTIQUITÉ. 2 vol. O., 322 p. and 92 p. with 72 ills. Paris, Ollendorff.

EBHARDT, BODO. DENKSCHRIFT ÜBER DIE WIEDERHERSTELLUNG DER HOHKÖNIGSBURG BEI SCHLETTSTADT IN ELSASS. F, 9 p., ills., 6 pl. Berlin, Ernst and Sohn. 1900. 8 m.

HALMHUBER, GUST. FREIE STUDIEN. F., 34 col. pl., 8 p. Stuttgart, Selbstverlag. 1900. 20 m.

RIETH, OTTO. SKIZZEN. ARCHITEKTONISCHE UND DECORATIVE STUDIEN UND ENTWÜRFE. F., 8 p, 144 autotype ills. Leipzig, Baumgärtner. 1900. 20 m

LAND ARCHITEKTUREN AUS ALTERZEIT von Rudolf Kempf. First series; 13½″x19″; 3 p.; 30 pl. Berlin and New York, Bruno Hessling.

Rudolf Kempf, architect and director of the school of building trades in Augsburg, touring it through southern and middle Germany on a bicycle, seeks out picturesque bits of old architecture and offers us here the first fruits of his camera. He has avoided well known buildings and the larger cities, and has found many a little village with an unfamiliar name that still holds examples of the rapidly vanishing rural architecture of the Renaissance or even of earlier times. The collection, though confined to thirty plates, has several photographs on each, so that in all, there are over a hundred pictures. They include small country houses, cottages, city gates, village architecture and interesting odds and ends generally, such as glimpses into courtyards, the grouping of towers around walled towns, or the sky lines of great masses of buildings.

A recent writer on German half-timber houses, speaking of the market place of Miltenberg, says: "How it ever happened that the various men who built these different structures should have succeeded in placing them in exactly such a way as to make one play into the hands of the other, and all of them to fall into groups that would drive a painter to desperation, is a problem that has never been solved." While Kempf discovered no more picturesque place than Miltenberg, he gives us views of a dozen others of which the quotation is equally true. The charm of these old German buildings comes often from their straightforward and at the same time ingenious use of the materials at hand. "They are quite unaffected — there was apparently a total lack of self-conscious striving for effect,— and note the result." Kempf's book may fairly be compared with that of Correll, a notice of which we printed three months ago. Its scope is broader but its illustrations are not so uniformly excellent.

FROM KEMPF'S LAND ARCHITEKTUREN AUS ALTERZEIT.

A SHORT HISTORY OF RENAISSANCE ARCHITECTURE IN ENGLAND. (1500–1800) by Reginald Blomfield, M.A. 5″x8″; xii., 323 p.; 27 pl., 107 ils. London, Bell and Sons; New York, The Macmillan Company.

Four years ago Mr. Blomfield published his History of Renaissance Architecture in England. The book, though admirable in many ways, was not easy reading, chiefly perhaps, on account of its very detailed treatment of the subject. In the abridgment now presented, a great improvement has been made for all but the advanced student, by the omission of the discussion of unsettled points of secondary importance and by a closer adherence to the main line of thought. Although the process might have been carried further with advantage, the book in its present form treats the subject clearly and directly. The reader quickly gains a knowledge of the influences at work in the formation of the style at various times and although the author does not

ST. JOHN'S CHURCH, LEEDS. FROM BLOMFIELD'S RENAISSANCE IN ENGLAND.

attempt to divide his subject into such distinct periods as are recognized in English Gothic, he succeeds in indicating an orderly arrangement of it. In accordance with this, we first see the Italians in England during the time of Henry VIII. and Edward VI. influencing architecture, not at all on the constructional side but purely as to its detail. Next the Germans under Elizabeth and James I., bring in a strain that was to last along with native English work, until the great transformation took place in the time of Charles I. under Inigo Jones.

To the work of Jones andWren, systematizing the architecture of England and putting it on a higher level than it had been since the decadence of Gothic Art, the central part of the book is given. In the eighteenth century the works of such men as Campbell, Gibbs, the Dances, Chambers and the brothers Adam, though differing greatly from each other in many ways, have still enough in common to mark a distinct period.

Among the most interesting chapters in the book are those on house planning in the sixteenth, seventeenth and eighteenth centuries, and on the traditions and methods of the building trades.

Mr. Blomfield's pen drawings have a clearness and certainty that make them admirable examples of the method. Reduction to the size necessary for the pages of the "Short History" has emphasized these qualities so that they are more attractive in the present form than they were when first published. F.M.D.

NOTE.—In our recent review of Sturgis' Dictionary, we stated, on apparently excellent authority, that one-third of the text would be devoted to biographies. Mr. Sturgis writes that of the 800,000 words which the Dictionary will contain only 125,000 will be given to biographies. As Mr. Sturgis regards the proportion as important, we are glad to make the correction.

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The Architectural Review.

Architectural Brickwork

From the Standpoint of a Constructing Engineer.

By John Stephen Sewell,

Captain, Corps of Engineers, U.S.A.

IT does not often fall to the lot of an engineer to have direct and detailed supervision of architectural brickwork. His first experience of this kind is almost sure to be a series of surprises, for the execution of the simplest architectural design in brickwork is much more complex than it looks. The complete dependence of every feature of an ornamental brick front upon all the others is something which has no parallel in the classes of brick masonry usually designed and executed by engineers.

If the constructing engineer in charge of his first piece of architectural brickwork finds that his bricks are a little too thin or a little too thick, he is apt, in working up to sill height, for instance, to think that a slight variation to "humor" the bricks is of no consequence; but by the time he is through with readjusting all the features of both exterior and interior finish which are thrown out of adjustment by this small change, he will have acquired more respect for the exact dimensions of a brick,—and also, perhaps, for the man who works out the details of a complex brick front on paper, so that they are all consistent with each other. On the other hand, however much his admiration may grow for a careful architect's office work, he is pretty sure to form opinions of the opposite character relative to the methods pursued by the average building contractor in executing the architect's design.

It has been the writer's good fortune to have charge of considerable building work for the United States Government, part of which was done by contract, and part by hired labor; much of it has more or less claim to architectural merit, having been designed by architects of established reputation. In selecting materials and supervising the work of contractors, he has, therefore, exercised some of the functions ordinarily pertaining to the architect; in executing work by hired labor, he may be fairly said to have looked at the matter also from the contractor's point of view, at least to this extent, that he has always had a limited amount of money available for the work, and has been compelled to carry it on with the utmost economy, to avoid exceeding the limit of cost. His attitude towards the work has differed from that of a contractor, however, in that he could concentrate his efforts upon the one object of securing the best possible work for the money available, regardless of the question of profits,—a question which undoubtedly obscures the judgment of many contractors who are quick enough to recognize the advantages of good work when not required to do it themselves.

This experience of the writer has resulted in the formation of rather decided opinions on many points involved in the design and execution of architectural brickwork,—by which is meant only that which is designed with a view to artistic effect, as well as utility. These opinions apply especially to public buildings, which are expected to be permanent; but, if they are sound, there is no reason why they should not apply to the more important and expensive types of private buildings as well.

The first question that presents itself in this connection is whether brick is a suitable material for buildings which are more or less monumental. When the preliminary plans of the new building for the Government Printing Office in Washington, D.C., were under discussion, the writer, who has charge of the work as constructing engineer, as well as designing engineer for all details affecting its stability and fire-resisting qualities, found quite a public sentiment to the effect that stone was the only material suitable for so large and important a building.

Where a sentiment such as this is so general, there must be some good reason for it; this reason can probably be discovered by a consideration of the qualities which ought to be inherent in a building material suitable for important and permanent works. Such material should be strong, durable, simple and beautiful; its cost should be reasonable, and it should be capable of being fashioned into suitable forms, with comparative ease; in its finished condition it must be possible to build it into the structure in such a manner as to confer upon the latter all the qualities prescribed for the material itself.

It cannot be doubted that a thoroughly burned brick is both strong and durable; in fact, it is probably better able to resist gradual destruction by the action of frost continued through many seasons, than most of the best building stones; it is simple enough in its nature, and, in these days at least, it can be obtained in such a variety of color and shade, that it has surely earned a title to the quality of beauty. Its cost is reasonable, and there is no difficulty in molding it to any shape we please; so, if we are looking among the qualities enumerated for the foundation of a just prejudice against the use of bricks in large buildings, we shall find it nowhere unless in the last; and there it is.

The weakest part of any masonry structure is in its joints, as a rule. Until very recently, we have had no mortar which would make the joints even approximately as strong and durable as the blocks themselves, unless these were of a very poor quality of bricks or stone, indeed. Under these circumstances, durability of the structure as a whole could be assured only by making the joints as few and small as possible, thus reducing the area exposed to deterioration, and also by taking unusual precautions to secure a hard, dense surface for the exposed edges of all joints. This could best be done by the use of large blocks of accurately cut stone; with these the elaborate measures necessary to completely fill and properly point up all the joints were not unreasonably expensive as compared with other items of cost. But with bricks, it was different; the exposed area of joints bore so large a proportion to the total area of the wall, that careful pointing was out of the question; lime mortar simply laid and struck with a trowel would inevitably succumb to the attacks of frost and weather, sooner or later; so, if durability was a principal object, it could be better and more economically attained by the use of stone. It was probably this question of durability of the work, rather than any supposed impossibility of securing sufficiently beautiful effects in brick, which gave rise to the general feeling that stone only is suitable for the most important buildings.

At the present time, however, we have, in the best grades of Portland cement, a material which bids fair to make the joints of well executed brickwork, if not quite so durable as the bricks themselves, at least sufficiently so for monumental work. The many artistic designs that have been carried out in brick, should quiet all fears as to the dignity and beauty to be attained by its use. It is not here contended that the best stone masonry may not be intrinsically more beautiful than the best brick masonry; but it is claimed that the latter can be made sufficiently beautiful to justify its use in important buildings on this account alone: and, since its durability is assured by the use of Portland cement

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mortar, the last valid objection to its use for such purposes is removed. Where danger of fire exists, and security against it is essential, brick should now be preferred to stone; and it may happen,—according to the writer's opinion, at least,—that cases may arise where brick is in better taste than stone, even for monumental buildings.

FIGURE 1.
PENSION OFFICE, WASHINGTON, D.C.

Assuming that brickwork is sometimes suitable for such structures, we may consider what special characteristics it should possess when used in this way. Naturally, the engineer thinks first of stability and durability; but he need not, and should not, overlook the question of appearances, for the reasonable requirements in all three directions may be met in one structure. All the necessary features of good brickwork may be very conveniently discussed under three heads: First,—the bricks themselves; second,—the joints, including the mortar; third,—the bond.

THE BRICKS.

Face bricks can now be obtained in almost every conceivable color and shade; it is possible that the near future will see even a greater variety, following the introduction of improved processes whereby the color of bricks will be as completely under the control of the manufacturer, as is that of ornamental terra cotta at the present time, if not more so. At least one brickmaker has so nearly perfected a process for applying a slip of any color to a fire clay body, that it seems probable that this process, so often a failure, may yet result in a successful brick.

When a brick is selected for its color, it is desirable, of course, that it should retain this color in the work,—either unchanged, or else only softened by age and exposure. Too little attention is paid to this point, especially with bricks of the lighter shades. The writer is inclined to think that if architects would make a practice of inspecting their own work occasionally, for eight or ten years, we would not see so many fronts executed in bricks which hold their color hardly long enough to disclose the architect's real intentions.

Dark colored bricks can, in general, stand some stains without detracting much from the appearance of the work; but light bricks which have turned green or greenish yellow, and then a dirty gray,—or which are so porous that dust and soot literally wash into them at every rain,—soon present an appearance of faded finery which is far from pleasing, regardless of any excellence in the design and original color scheme.

With the exception of long time tests, the best guide to the selection of a bright colored brick which will not change, seems to be the degree to which the brick is burned. If, in order to get the color desired, the brickmaker has to burn off his kiln while the bricks are still far short of vitrification, it is almost certain that they will become discolored in the work. The more nearly vitrified the brick the more permanent is its color likely to be. Fire-flashed bricks of all shades seem to be quite permanent, which is probably due to the fact that the face, in this case, is practically vitrified. However, even vitrification may not always be a sure preventive of discoloration; though the writer has never seen a vitrified brick change color himself, he is informed that such cases are on record and well authenticated. On the other hand, many bricks which are not vitrified are very permanent in their coloring.

The only safe rule is to use no brick for a large and important building which has not demonstrated its permanence by long time tests; let the new bricks, as they come on the market, be tried first in small buildings and thus compelled to demonstrate their merits at the least cost to the consumer.

When it comes to durability there can be no doubt of the value of vitrification; if a brick is perfectly impervious, not only will dust and soot wash off instead of into it, but frost can have no effect on it; and the chemical agencies of the atmosphere can destroy it only by infinitesimal degrees, if at all. It is probable that there is considerable merit in some of the methods for rendering brickwork impervious by depositing an insoluble substance in the pores, after the wall is completed. Where this does not change the color, it is worthy of trial, if impervious bricks of the right shade are not obtainable.

Many of the softer building stones stain bricks very badly, when used for sills, lintels and trimmings; where this cannot be cured by cutting drips on the stones, such stone should not be used, except with impervious bricks. If the desired architectural effect cannot be obtained by the use of materials which will make it permanent, some other effect should be sought.

Building contractors who have had but little experience with impervious bricks are very apt to protest against their use; they claim that such bricks are difficult and expensive to lay, and that they will not stay in the wall. They also argue that mortar will adhere to them so feebly, that a wall built with impervious bricks is seriously lacking in strength. None of these objections has any foundation in fact; it requires more care and attention to lay impervious bricks, until the masons become accustomed to them. After that, the writer's experience indicates that they will do a larger day's work with impervious bricks than with porous bricks; moreover, they can be laid with smaller joints, and still have all joints filled with mortar. This is probably due to the fact that the impervious brick does not absorb the water from the mortar, and therefore does not deprive it of its plasticity as soon as the brick touches it. Consequently, the mason is able to shove or settle the brick more quickly into its final position, and he is also able to grind the joint down to a minimum thickness; after acquiring a certain knack, he has no difficulty in keeping impervious bricks in the wall.

It must be admitted, however, that to lay these bricks when they are wet or frosty is almost hopeless; they are distinctly good weather bricks, so far as laying is concerned.

So far as the adhesion of mortar to bricks is concerned, it is quite certain that porosity alone does not determine it. Many persons believe that mortar will not adhere to a brick that has not a certain amount of absorption, but the writer is inclined to believe that adhesion depends almost entirely upon the nature of the substance to which the mortar is applied, whether it is in a porous condition or not. Portland cement adheres strongly to steel and iron, which are not usually classed as porous; it adheres very feebly to any kind of wood, whether porous or not. The following experience is still more to the point: the writer had occasion to build a small brick pier, containing common bricks and two kind of enameled bricks. One kind of enameled bricks absorbed from 3% to

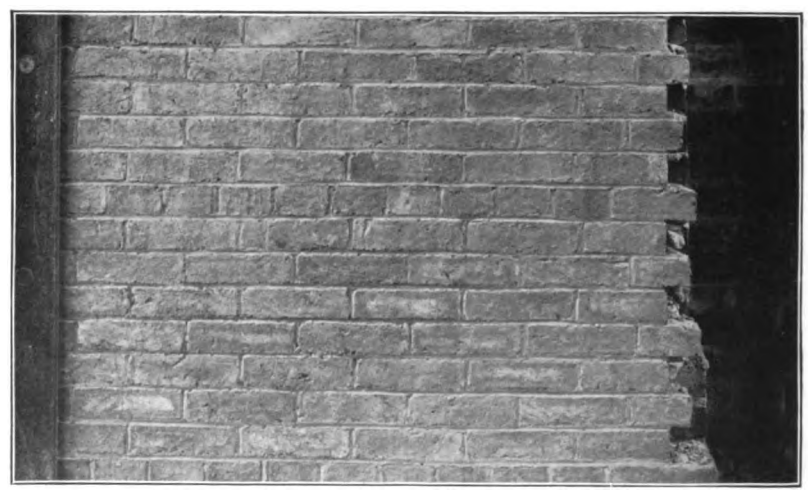

FIGURE 2.
BRICKWORK FROM THE NEW GOVERNMENT PRINTING OFFICE, WASHINGTON, D.C.
SHOWING METHOD OF STRIKING JOINTS.

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5% of water; the other enameled brick from 12% to 15%, and the common brick from 7% to 10 %. The pier was one brick square, and about two feet high; it was carefully laid up with Portland cement mortar, one part cement to three parts sand. When it was about six weeks old, it could be picked up by the top course, and it stood a good deal of handling of various kinds without showing any weakness in the joints.

It was finally broken apart by being dropped on its side; it parted, generally, at the joints. The mortar invariably adhered strongly to the enameled brick of least absorption in preference to all others; it adhered to the common brick in preference to the enameled brick of high absorption. It came off clean from the latter brick, leaving its surface intact; from the common bricks it came off, sometimes clean, and sometimes bringing small bits of the brick with it; from the enameled brick of low absorption it had to be forced off, and invariably brought parts of the brick with it.

The writer also had occasion to test the adhesion of Portland cement mortar to a thoroughly vitrified face brick about the same time, and found it about the same as the common brick used in the pier. He has since had occasion to cut out a small amount of work laid up with these same vitrified bricks, in Portland cement, and in many cases, the brick yielded instead of the joint.

Any one who has ever seen a thoroughly grouted vitrified block pavement taken up after it had stood for a while, knows that the mortar often adheres to the block with great tenacity. Experiments along this line would be quite interesting; they would probably show that, with surfaces entirely free from dust, the adhesion of mortar is determined solely by the nature of the substance to which it is applied, and is not increased by porosity, unless the pores are so large as to afford an appreciable key,— in which case there is more than simple adhesion. For much porosity — or too much absorption, to speak more accurately,— is a positive evil, as it deprives the cement of the water required to attain its strength.

Whether the writer's theory on this subject is correct or not, he knows there is no danger in the use of impervious bricks, due to lack of adhesion between them and the mortar; and they will almost certainly be less subject to change than porous bricks, especially in the lighter shades.

To touch for a moment upon the question of appearances, the texture of the surface of a brick is an important point, and one on which a novice is very likely to be deceived. Bricks which are individually very perfect in shape, size, and smoothness of surface are almost sure to be a disappointment in the wall. Nothing is so dead and lifeless as a large front done in bricks so smooth and true that they seem like blocks of oiled and polished wood,— yet nothing, unfortunately, is much more common. The introduction of pressed bricks and thin joints seems to have resulted in a false ideal of what brick masonry should be, from which we have not yet recovered. The writer has, from the beginning of his interest in the subject, preferred a brick with a rather rough surface, especially in the darker shades; and he feels that this preference is amply vindicated by the growing practice among architects of high standing, of using rough bricks for their most artistic work.

It is probable that the stronger and more pleasing appearance of rough bricks in mass, is due to the effects of light and shade, which while not visible as such, nevertheless give a life to the surface of the wall which cannot be obtained with smooth bricks. The roughnesses are like the toolmarks in stone, — they should not be eliminated. Mottled bricks produce much the same effect by the little patches of color, and for them a rough surface is not so essential. The chief beauty of a brick is its color; if this, and the texture of the surface are good, the result in the wall will be good, even though the bricks are quite irregular in both shape and size. One need only look at the Columbia College buildings in New York, for a proof of this proposition.

When bricks are to be used for interior work where cleanliness is an important point, it is customary to use enameled bricks. The writer would prefer an ordinary impervious brick of a suitable color, for they cannot peel or craze, and are less affected in appearance by long continued use. However, enameled bricks will continue to be used, and the writer himself is using something more than one million of them in the new Printing Office, so a few notes relative to such bricks may not be amiss. Enameled bricks shrink very irregularly in burning; at the same time, they are the only kind of bricks in which irregularity of joints cannot be so managed as not to detract from the appearance of the finished work. They are expensive to make, and expensive to lay; they are liable to craze, and also to peel. Crazing does not always detract from the appearance of the work; but a crazed brick is not impervious, as it was before crazing, and if any discoloring fluids are brought into contact with it, they will be freely absorbed through the fine cracks by the body of the brick. Where such fluids are not likely to be applied, a brick which crazes in a network of very fine lines need not be rejected, for its condition will be noticed only under very close examination, and it can be kept quite clean; but a brick which crazes freely in a large, coarse, conspicuous pattern, or one which peels, is worse than none at all. So many enameled bricks either peel, or else craze in a disfiguring way after being in the wall a few years, that such bricks should be selected with the utmost care.

Enameled bricks are generally made by one of two processes. In the first, the brick is lightly burned, then dipped in the enameling mixtures, then burned again, at a higher heat The coating, in this case, is a true enamel. It adheres to the body of the brick by the numerous minute keys formed by the absorption of the enameling mixtures into the pores of the biscuit brick. If the operation is skilfully conducted, these keys cause the enamel to adhere to the body of the brick with great tenacity; but, if it should

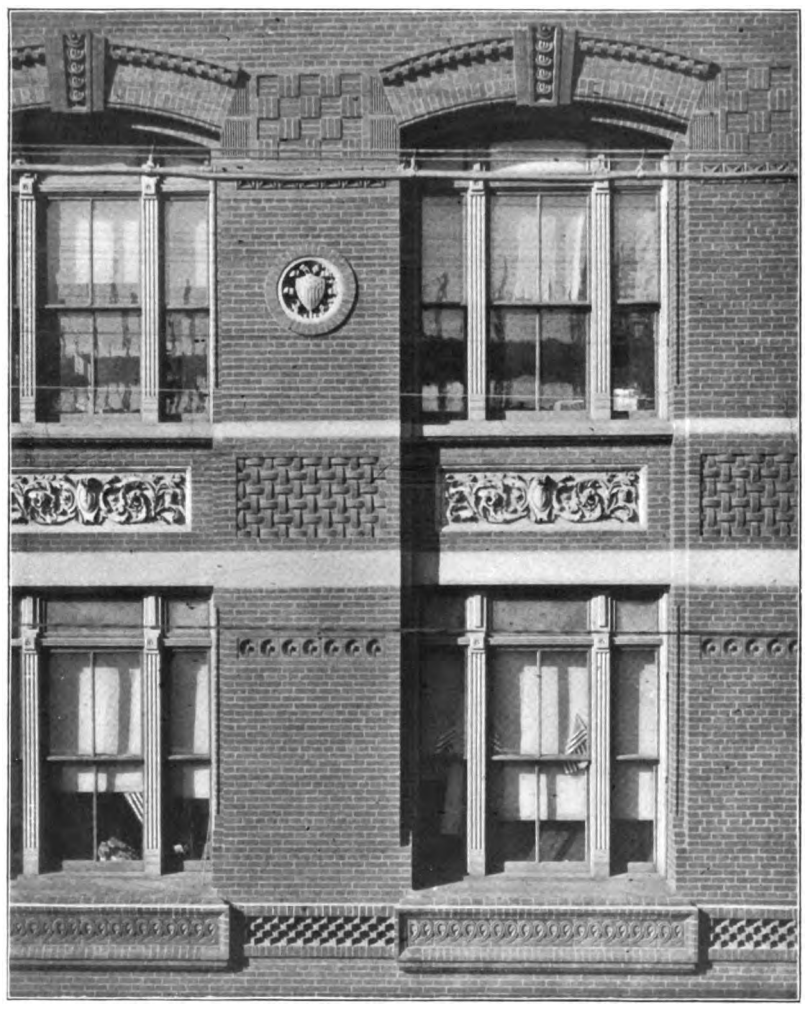

FIGURE 3.
EXAMPLE OF EXPENSIVE BRICKWORK.

craze, the same inequalities of expansion and contraction that cause crazing will also destroy the keys, and such a brick will ultimately peel. In this process there is no real blending of the enamel with the body of the brick; the surface of the biscuit brick remains always a plane of cleavage. There are some bricks made by this process that craze and peel while you look at them; but there is at least one enameled brick made by an American concern by the biscuit process so successfully that it almost never crazes, and consequently almost never peels. There may be others, but it has not fallen to the writer's lot to investigate them.

Bricks made by this process or the second, about to be described, should have a fire clay body, to enable them to stand the heat required to produce a good enamel.

The second process, usually known among the brickmakers as the "slip and glaze" process, consists of dipping the green brick into the enameling mixtures, and then burning all together, at one operation. The enamel in this case is, to all intents and purposes, really a thin layer of glazed porcelain. If successfully applied, it blends with the body of the brick; and if burned at a sufficiently

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high temperature, it will never peel, though it may craze. Unless the body of the brick is able to withstand a sufficiently high temperature to thoroughly vitrify the slip, the latter, together with a thin layer of the brick itself, which has had its refractory qualities increased by the absorption of a part of the slip, will remain in a chalky and friable condition. If such bricks are exposed to the weather, water will gain access to this porous layer through the joints, and the frost will force it off; or it may even slough off under the pressure of the superimposed load, if this is considerable.

Enameled bricks of all kinds can be crazed by pressure, and sometimes the pressure required is not very great. The bricks used in the entrances to the Boston subway, along the Common, are crazing quite freely below the 45th course from the top, and much less freely above; at least this was the case in the Spring of 1899. The small pier referred to above, in the discussion of the adhesion of cement, was built primarily to determine whether the enameled bricks could be crazed by pressure; the writer succeeded in crazing some of them by placing the pier in a horizontal

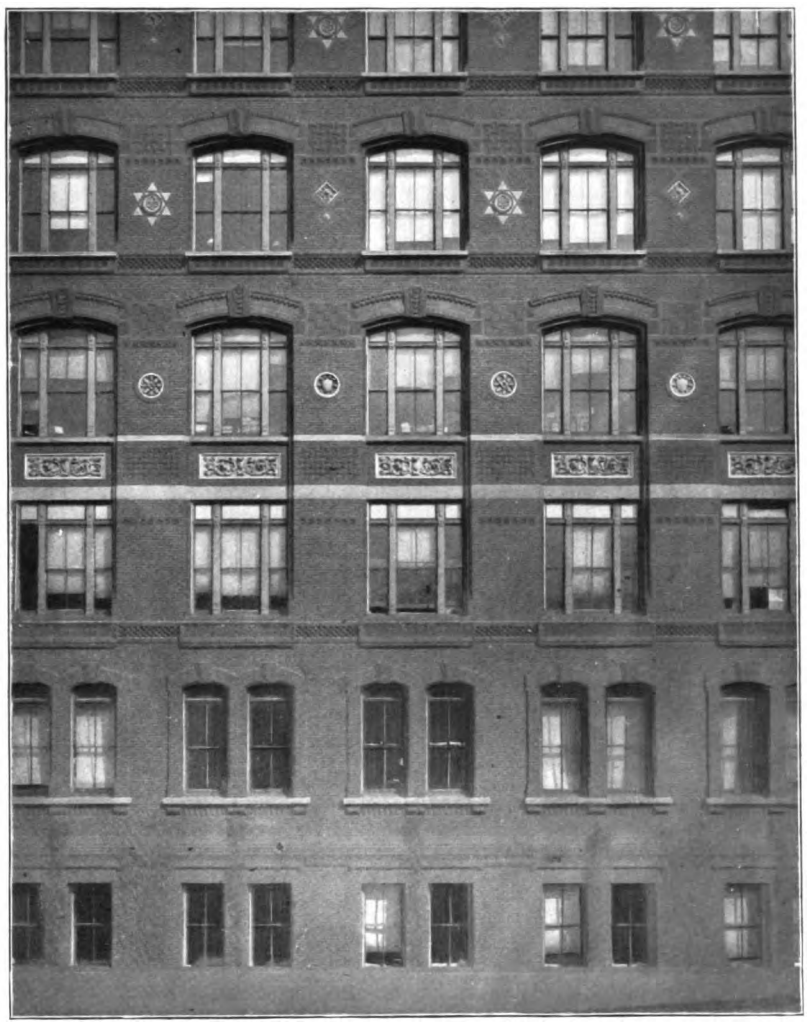

FIGURE 4.
EXAMPLE OF EXPENSIVE BRICKWORK.

position and then squeezing it between two jacks. In crushing individual bricks in a hydraulic press, crazing and peeling often precede crushing. Probably this effect could be partly avoided in the work by raking out the joints when the bricks are laid and then pointing them up after the work has set hard, — thus relieving the edge of the enamel from directly applied pressure.

THE JOINTS.

The joints being, as a rule, the weakest part of any masonry structure, should receive special attention, in both design and execution Considering the mortar first, there can be but little doubt that Portland cement should be used exclusively for all important work. A hard and durable mortar is even more essential for brick masonry than for stone. A well built wall, laid up dry, has considerable permanence and stability, whereas the mortar is absolutely essential to the stability of a brick wall. Lime mortar, in this country at least, is almost sure to yield in time to frost and other destructive natural agencies; natural cement is uncertain in this respect: sometimes it lasts well, — sometimes not so well as lime. Portland cement mortar, on the other hand, if well made and properly used, is stronger and will outlast all others. Indeed, there is every reason to believe that it may often be as durable as the bricks themselves. It is rarely necessary to use it in richer mixtures than one part of cement to three parts of sand, if the sand is clean and sharp. Such mortar will become, in time, fully as hard as most bricks.

In architectural work the color of the mortar is important. With Portland cement practically every color can be obtained except pure white; but with white sand, a very light gray can be obtained, which certainly seems just as suitable as white, in all cases where white is used. The whitest mortars will become gray in time, from dust and exposure; why not make them gray at once, if thereby a more durable structure can be obtained? It seems to the writer that the effect of age and exposure is not always properly considered in selecting the color of both bricks and mortar for architectural effects; time should lend softness and diginity instead of changing the color scheme entirely and defeating its purpose by hideous stains and crumbling joints.

As for the joints proper, the most important point is that they be filled completely, with mortar of the maximum possible density. This is largely a matter of execution, but the design should not be such as to make it unnecessarily difficult. This means that the joints should be fixed at a reasonable thickness. No joint should ever be thinner than a quarter of an inch, and three eighths is better for average work. If joints much thinner than this are required, the bricklayer will "butter" the edges of the brick with a very small quantity of mortar, thus filling only the exposed edges of the joints, while the remainder is filled with air. The actual mortar bed is often not more than half an inch in width. It is often due to this vicious practice, and not at all to settlement of foundations, that cracks appear in pressed brick fronts with very thin joints; there is not enough mortar to hold the bricks in place. It would be an easy matter to secure any number of illustrations of cracks due to this cause, among the better and more expensive class of dwellings; but such buildings are often built in a very haphazard way, and in order to avoid such work, a part of the east front of the Pension Office in Washington, D.C., is shown in the accompanying illustration, Fig. 1. This building was constructed by a very skilful engineer, but even he could not secure it against the evil results of excessively thin joints. He followed the prevailing practice of laying pressed bricks, but the standard aimed at was a false one, and the work already shows it. A careful examination will show that the arch over the window has settled by sliding on joints near the skewbacks, and the brickwork above is cracked. There was not enough mortar in the joints to make the arch self-supporting, so the inevitable small shrinkage in the window frame has caused cracks in the brickwork, which is really supported by the frame, and not by the arch. This window is only one of many similar ones, in the same building, all showing the same defects. These are much more conspicuous in the building itself than in the photograph.

While avoiding the one extreme of very thin joints, we should not go to the opposite extreme and make them too heavy, owing to the difficulty of giving the exposed edge of a heavy joint a hard dense surface at a reasonable expense. Without such a surface, its ultimate deterioration is certain.

Until recently there was small need to raise a warning cry against heavy joints in front work; but within a few years, many beautiful pieces of brickwork, especially those laid in Flemish bond with black headers, have been executed in New York, Boston, and other places, with such heavy joints, that they will surely need extensive repointing before their designers are dead; the worst of it is that many of them are laid in lime mortar and the joints are not carefully struck, at that.

For bricks of the most accurate shape and uniform size, the joints should never be less than a full quarter of an inch. For the roughest and most irregular face bricks, the joints need never exceed from one half to five eighths of an inch. Between these limits all exposed joints in fine brickwork should lie.

So far as artistic effect is concerned, there is no necessity for making the joints either extremely thin or extremely thick. If the joints are to be made conspicuous by color contrasts, making them very thin not only adds to the expense and lessens the stability, owing to the difficulty of filling them, but defeats the artistic purpose as well; they cannot be very conspicuous at any time, and after a few years' exposure, they become practically obliterated by the dust which washes over them from the face of the bricks. Nothing is more unattractive than a pressed brick

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front in this condition ; it usually ends with a coat of paint,—a melancholy fate for a piece of handsome masonry.

On the other hand, if the design requires the joints to be inconspicuous, it is easy, by coloring the mortar, to accomplish this as well with a reasonably thick joint, as with a very thin one. In no case, however, need the joints exceed the thickness given as the limit. A joint half an inch thick, if properly contrasted in color with the bricks, will be plainly visible at any distance at which a pattern designed in blocks as small as bricks would be noticed.

One advantage of heavy joints, not yet mentioned, is the fact that when the bricks are very smooth, the joints, if heavy enough, save the wall from looking so smooth, and thus lend a life to the surface which would otherwise be absent.

The method of striking the joint is of the highest importance. This should be such as to produce results as nearly as possible like those due to careful pointing in stone masonry. The exposed edge should present a hard, dense, non-absorbent surface, and be so shaped as to shed water readily, instead of retaining it in any quantity, however minute. After trying all the methods in common use, the writer has finally adopted for exposed joints that of striking with a rounded tool, so as to leave the finished surface slightly concave to the weather. This is done under sufficient pressure to consolidate the mortar in the edge of the joint (which is always less dense than that in the middle of the joint, unless it is consolidated), and squeeze out all surplus between the tool and the edges of the bricks. If the work is to be especially neat, a straight edge is used to guide the tool.

All methods of striking or finishing the joints which leave a projecting edge, are bad. They retain the water, which is absorbed ; the frost throws off the edge of the joint, leaving a raw and porous surface exposed to further attacks. A careful examination of Figure 1 will show that the joints in the Pension Office were finished in this way, and also that they are suffering in the manner described.

Figure 2 is a very near view of some recent brickwork executed by the writer at the new Printing Office, and illustrates very well the method selected by the writer for striking the joints. As will be noted, the bricks are quite rough, but they are of a beautiful luminous shade of red, and the effect is very soft and pleasing. Figures 3 and 4 are more distant views of some older work done by the writer, in very similar bricks, and with the same method of striking the joints. These views will be cited later to illustrate some points in design which lead to expensive work.

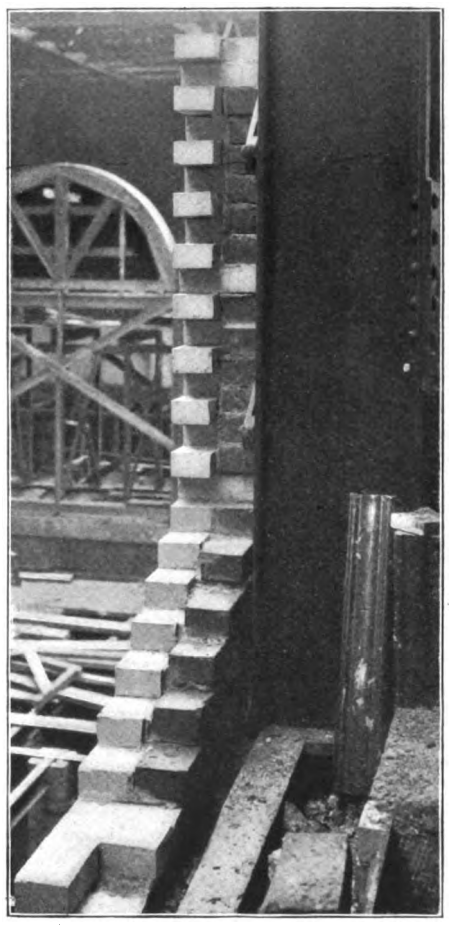

FIGURE 5.
SHOWING A METHOD OF BONDING THIN FACE BRICK AND THICK COMMON BRICK.

In order to fill all joints with mortar of the maximum density, the mortar should be spread considerably thicker than the joint, and the brick then shoved vigorously into place, squeezing up enough mortar to fill the vertical joints. The mason is very apt, either to butter the edges of the bricks, or else to spread a rather scant quantity of mortar, plow it into ridges and furrows with his trowel, and then settle the brick very gently into place on top of the ridges. Neither method secures a full bed, though the latter is better than the former.

For interior work, the best method of finishing the joints is to strike them flush with a trowel, under as strong pressure as possible ; the exposed surface in this case is not quite so dense as when struck with a rounded tool, but it is sufficiently so, and it does not gather dust.

THE BOND.

This is a feature that has been more abused and neglected by both architects and builders than any other in the whole subject of brickwork. No system of metal wall ties, or similar device, which leaves a continuous vertical joint in the wall, rarely filled with mortar, can take the place or do the work of the genuine old-fashioned system of headers.

FIGURE 6.
SHOWING A METHOD OF BONDING THIN FACE BRICK AND THICK COMMON BRICK.

Two walls built against each other are but two walls of a given thickness; if thoroughly bonded by means of headers, they become one wall, of greater thickness, with a vast increase in both stability and durability, over that possessed by the two walls, even when acting together.

The writer is not disposed to claim, as some engineers do, that lines of strength are always, of necessity, lines of beauty, for many structures which are abundantly strong are hopelessly ugly ; but he does venture the assertion that no structure which has a manifest structural weakness can be truly artistic. So he claims that the use of a veneer of front bricks, without bond, on the exterior of a building, is a mistake, even from an artistic point of view. Effects which are spoiled by the use of headers should not be sought. While he has not seen it yet, the writer expects one day to see some such veneered fronts, cracked for lack of mortar in the joints, exposed to the proper combination of a driving rain, turning into snow and sleet, followed by a hard freeze ; in which case the wall will soon be minus its veneer. The same result may ultimately follow long continued vibration due to machinery, in fact, there are many ways in which such work can come to grief for lack of headers, and by the time the first examples of it are a little older, some of these ways will become evident to everybody.

In seeking the origin of the present vicious practice of laying all face bricks as stretchers, we find several causes, all of which have contributed to the result. (1.) Face bricks and common bricks are rarely of the same size,—the common bricks being usually the thicker. The builder claims in this case that he cannot work out a regular bond, and so far as Flemish bond is concerned, he is correct, but beyond this he is not correct. (2.) Face bricks are more or less expensive, and the use of headers adds from one tenth to one third to the number required,—the latter being the addition required for Flemish bond. (3.) Some architects and owners prefer to have no headers, on the ground that it spoils the appearance of the work. As far as this last reason is concerned, the writer would merely remark that any effect depending for its consummation upon violating the basic principles of good construction ought to be spoiled, and the more quickly it is done, the better.

Considering reason No. 1, the writer presents Figures 5 and 6, taken from work now in progress at the new Government Printing Office, as an example of one way in which the bond can be worked out with a thin face brick and a thick common brick. Here, six courses of common bricks come out level with seven courses of face bricks, so every eighth course of the latter can be laid as headers. The only trouble arises from the necessity of one rather

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heavy mortar joint in the interior of the wall, near each face brick header; but, being in the interior of the wall, and filled with Portland cement mortar, this is not an objection worth considering. Except for the greater number of face bricks required, this work is no more expensive than if laid without headers; indeed, as the face bricks shown are impervious, the writer is inclined to think that the header courses, by reducing the tendency to slide on the fresh mortar, actually increased the number of bricks the masons were able to lay in a day, especially while they were unaccustomed to impervious bricks. When working on a straight stretch of wall, the masons have averaged as high as six hundred of these impervious bricks per man in a day of eight hours, which is a very good record indeed, where all joints are filled.

If all architects and engineers would insist upon a bond by means of true headers, the brickmakers would speedily adopt sizes for face and common bricks that would enable the bond to be worked out quite easily.

Considering reason No. 2, — the question of expense, — there was a time when the owner had to pay the brickmaker sixty dollars per thousand for pressed bricks, and the pressed-brick layer another sixty dollars for laying them. When front bricks cost $120 per thousand in the wall, there was great temptation to cut down their number in any way possible, legitimate or otherwise. But that day, happily, is past, and any one who can afford a high grade brick front at all, can afford to have it properly laid and bonded.

It seems more than probable that it was the early pressed-brick makers and pressed-brick layers who set the fashion for smooth and glossy brick fronts with paper thin joints. At any rate, the only apparent merit of such work is that it is a severe test of the uniformity of size and shape of the bricks, and the skill of the masons. It was difficult to produce the bricks; therefore they were expensive, and very profitable to those who could make them. There were, at first, only a few masons who could acquire the skill to lay them, so they were in a class to themselves. Their skill was their capital, and they became contractors on their own account.

All this was very fine, especially for the workingmen, who often accumulated a very comfortable competence by this means. But the ideal was a false one, nevertheless, so far as the finished work was concerned. The face work at the Pension Office was built in this way, without any bond; Figure 1 was taken when all conditions were favorable for bringing out the details, but the work looks flat and dead in the photograph, and it is equally so in the original. Figures 3 and 4 were taken under almost identical conditions; so far as the quality of the work goes, the writer feels justified in claiming for them a life and strength that are wholly wanting in Figure 1 and in all similar work.

Figures 3 and 4 are admirable examples, however, of the most expensive designs in brickwork. The building from which they are taken was originally intended to be quite simple in design; but the architect added one ornamental feature after another, assuring the writer, who was somewhat inexperienced at that time, that it would add very little to the cost.

The result was that the writer came uncomfortably near to a deficit in his appropriation. He will leave his architectural readers to pass upon the artistic merits of the design for themselves, but can assure them that it would require great ingenuity to design brickwork that is more expensive to execute than this. The framed medallions, the basket work, toothed work, the numerous corners and heads at the window openings, are all details of the most expensive kind. A mason who can lay two hundred front bricks in a day in such work, is doing very well. Of course, moldings and patterns are needed to relieve the monotony of a plain wall; but it seems to the writer that their concentration in a few strongly marked features would give a better artistic effect than spreading them all over the wall; and he knows that the cost of execution would be vastly less.

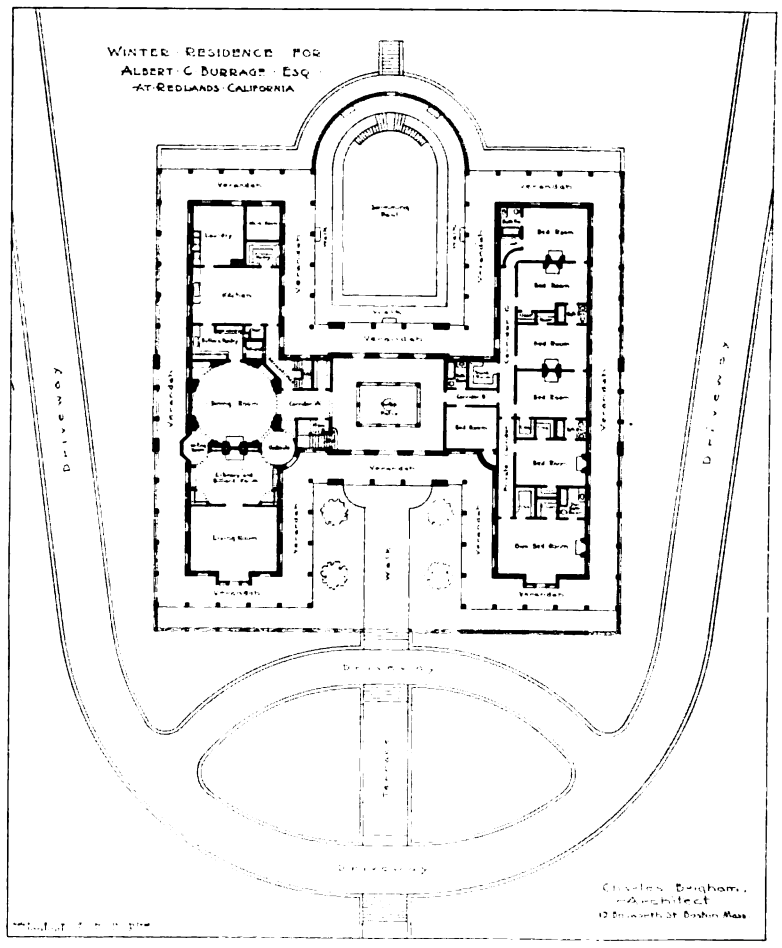
The piers between windows are usually troublesome enough when perfectly plain; it requires some little care and thought to lay them out so as to get a proper bond, and avoid disfiguring closures. The bricks in the piers cost fully one third more to lay than those in the plain wall between the lintels of one story and the sills above; and when this is aggravated by framed medallions and complicated patterns in the piers themselves, their cost is fully equal to that of the best stone masonry.

Nothing looks so badly in a pier between windows as a series of closures staring at one from the most conspicuous position, and no fault is much more common. It can almost always be avoided by a little care and forethought in laying out the piers, or by cutting two bricks instead of one. But care and forethought are not distinguishing characteristics of the average bricklayer, any more than they are of the average man in any calling; and the many beautiful pieces of work that have been marred in this way only go to swell the lists of sacrifices offered to human thoughtlessness and laziness. The only remedy is the most rigid supervision and ruthless condemnation of work, and these are not often applied, more's the pity.

For one outrageous example, without the least plea of necessity to excuse it, the reader is referred to the enameled brickwork in the lower story of the Burlington station in Omaha, Nebraska. This building has been justly admired, but the window reveals in the lower story show many closures, not more than an inch wide, at the salient angles, in the most conspicuous positions. Every one of them could have been thrown into a dark corner at the intersection of two walls, or else avoided altogether by cutting two bricks instead of one.

The conclusions in this paper may be summarized in the following rules, which the writer's observation and experience indicate as applicable to architectural brickwork, especially on a large scale.

No design should be adopted which cannot be executed in available materials of established durability; this applies to color as well as physical state. The more nearly impervious the bricks, the better the work. Joints should not be too thin, because of the difficulty of filling them; and they should not be too thick, because of the difficulty of finishing them in a durable manner at reasonable expense. Geometrical patterns depending upon fine line work in the joints are not permanent, due to obliteration of the joints, and are too trivial for a large front. If geometrical patterns are wanted, they should be based on molded bricks, or else on the color of the bricks themselves. No cementing material except Portland cement should be used for important work. The bond should, above all things, be not neglected. Ornamental features should be concentrated in arches, cornices, capitals and bases, all of which are expensive to build, even when plain; the addition of moulded brick patterns does not add a large percentage to their cost, whereas, if too much diffused, they add enormously to the cost of all the other work. Finally, it should be remembered that, so far as stability and permanence are concerned, execution is of more importance than design; for careful and conscientious execution may save a defective design, but no excellence in design can counteract the evils of poor workmanship.



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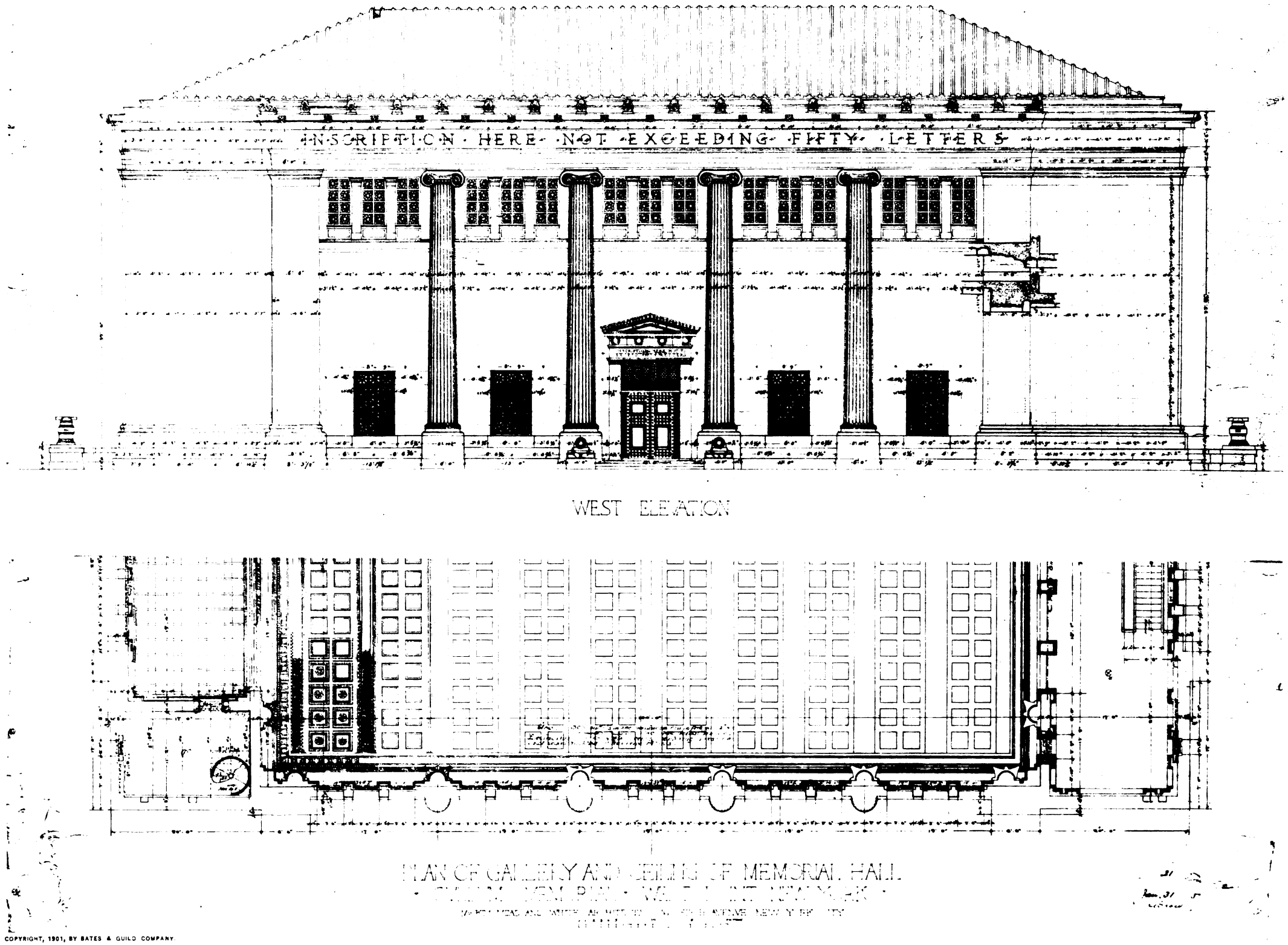

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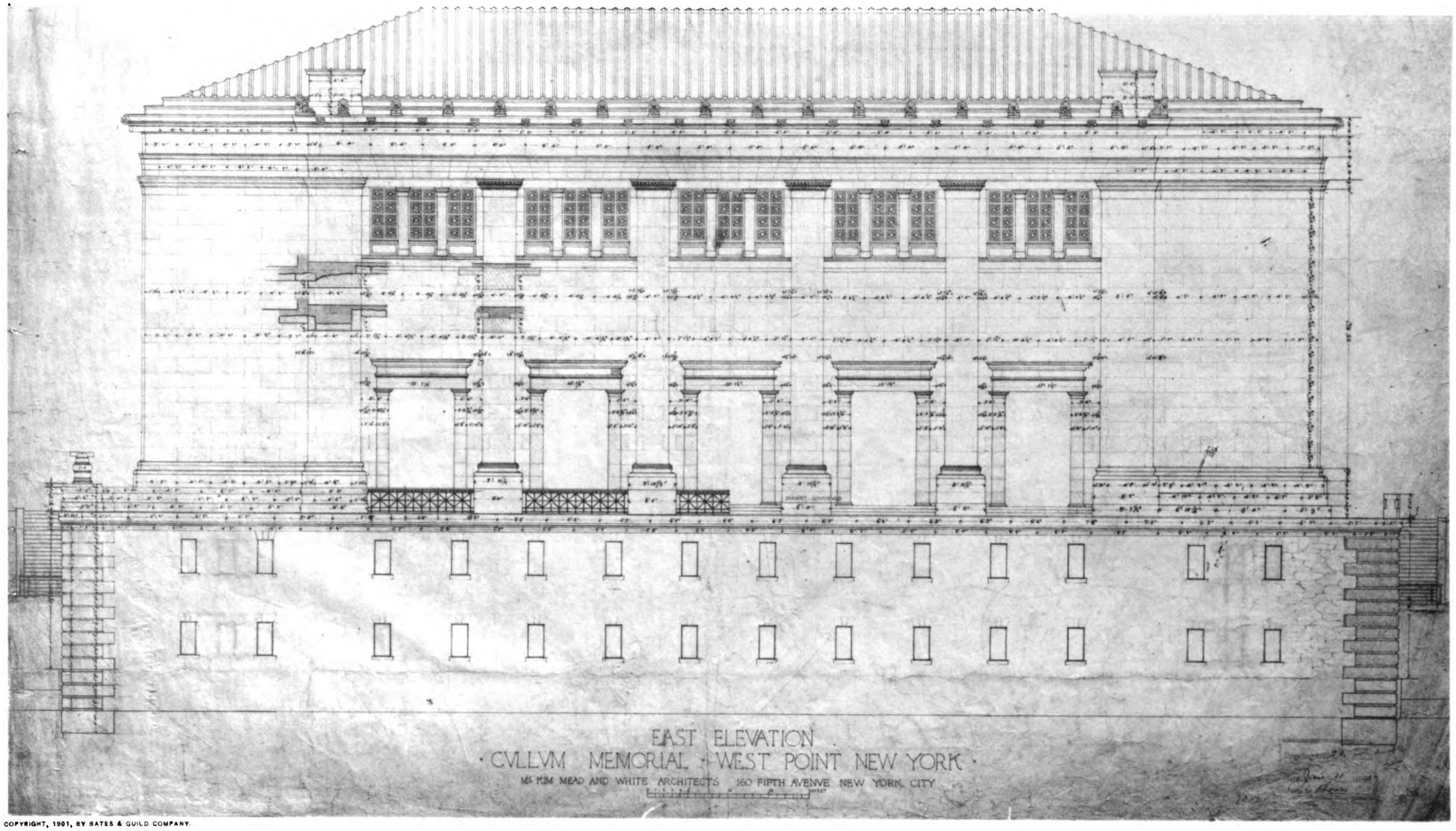

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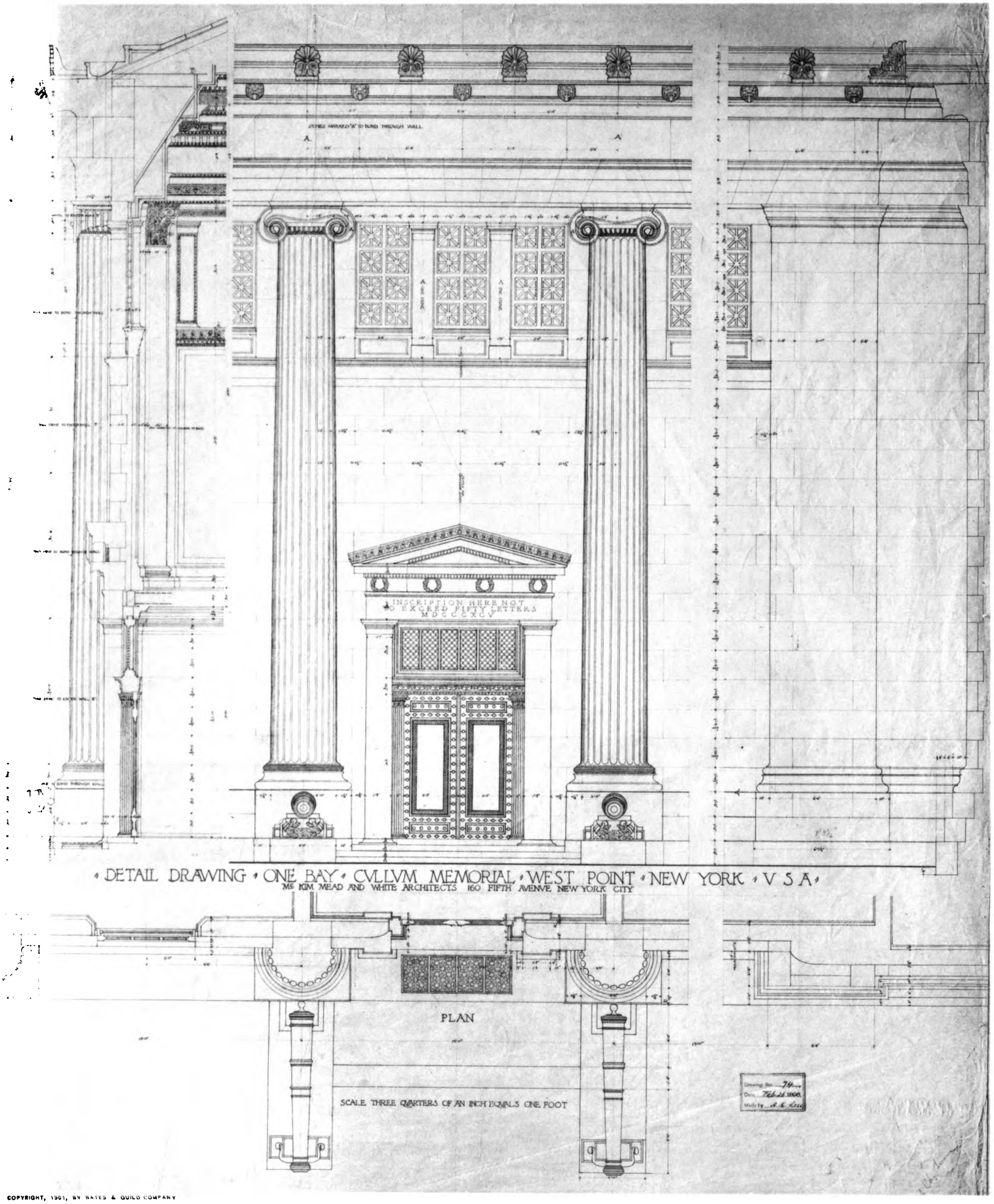
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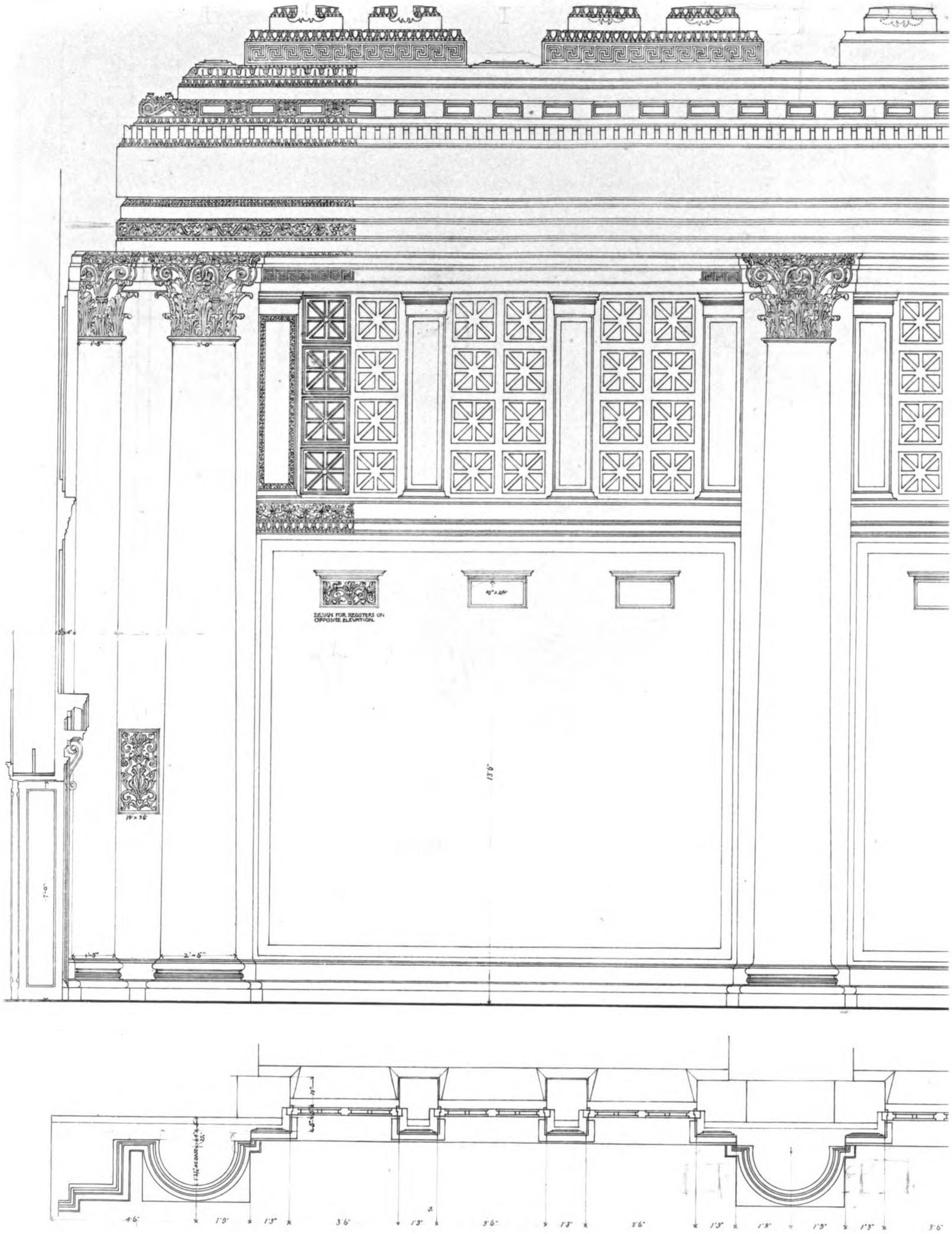

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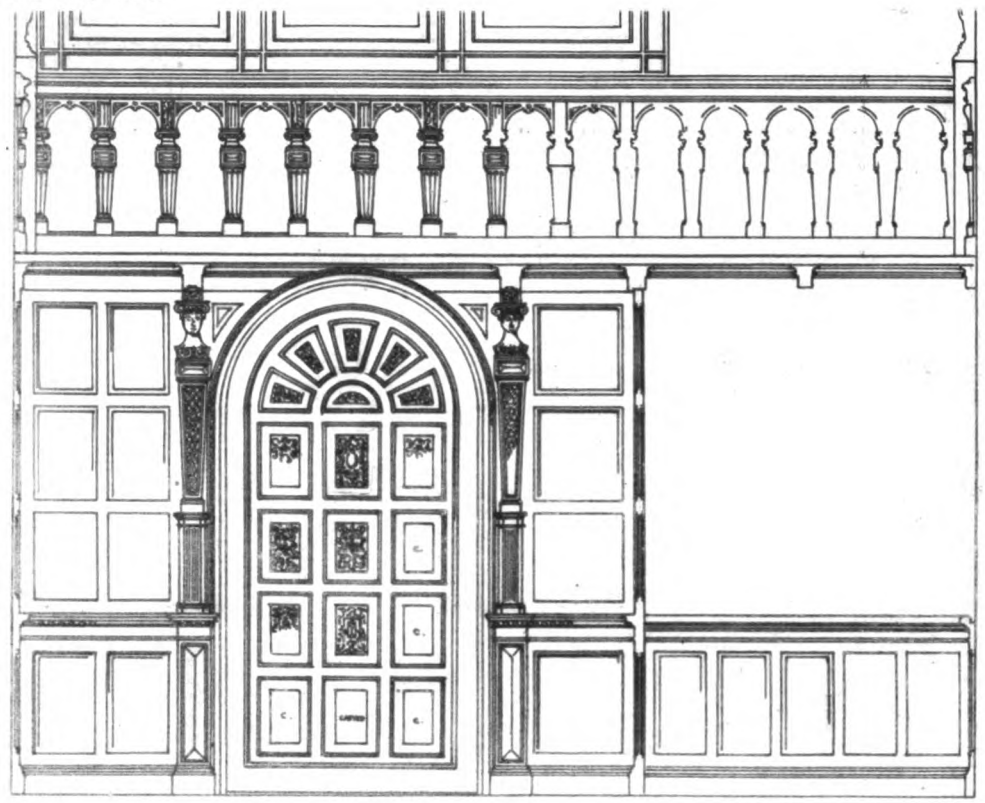

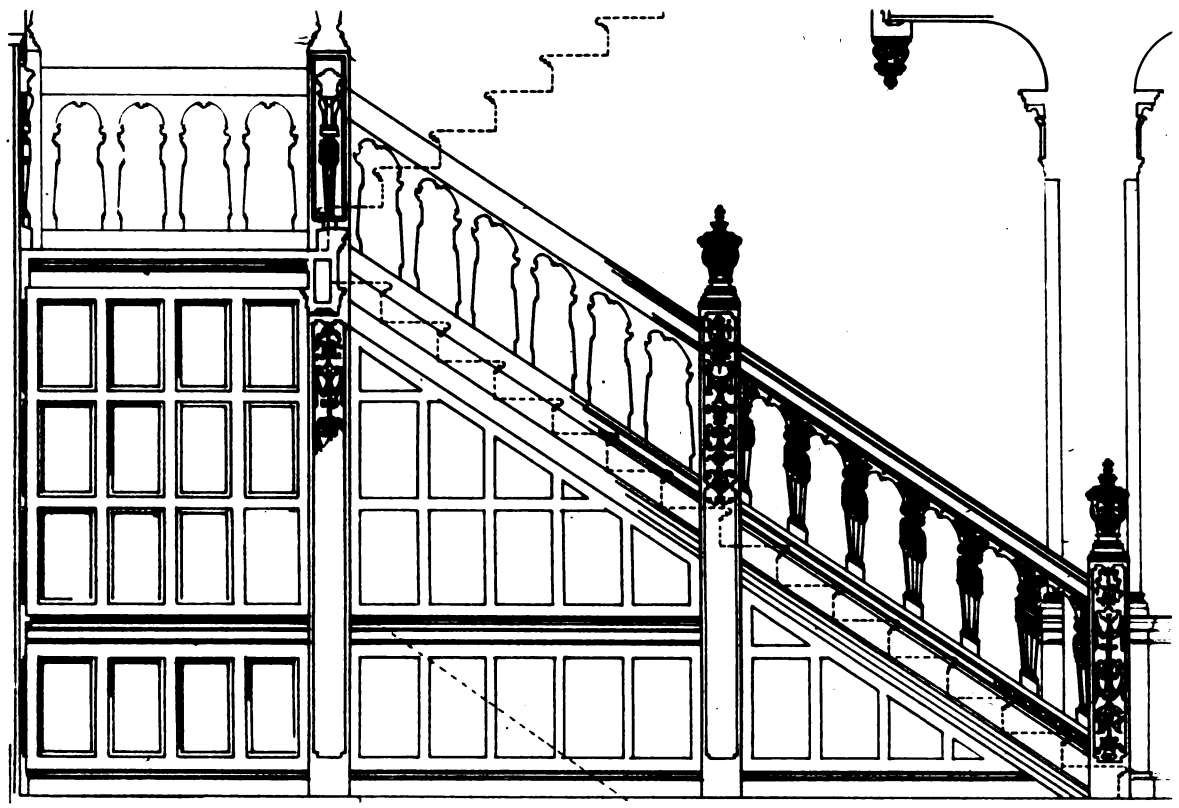

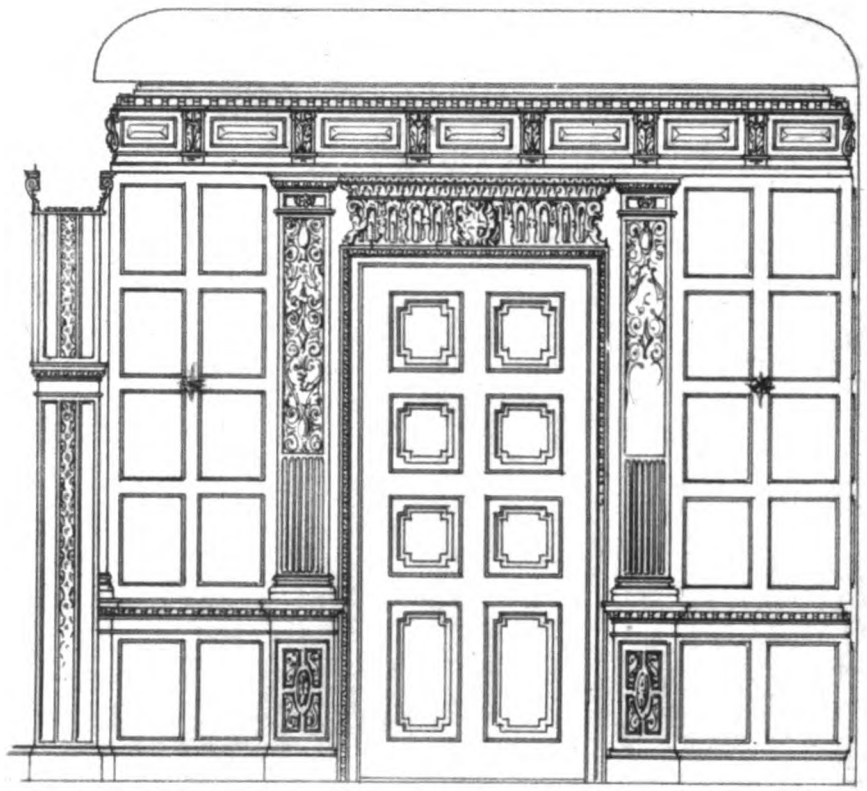

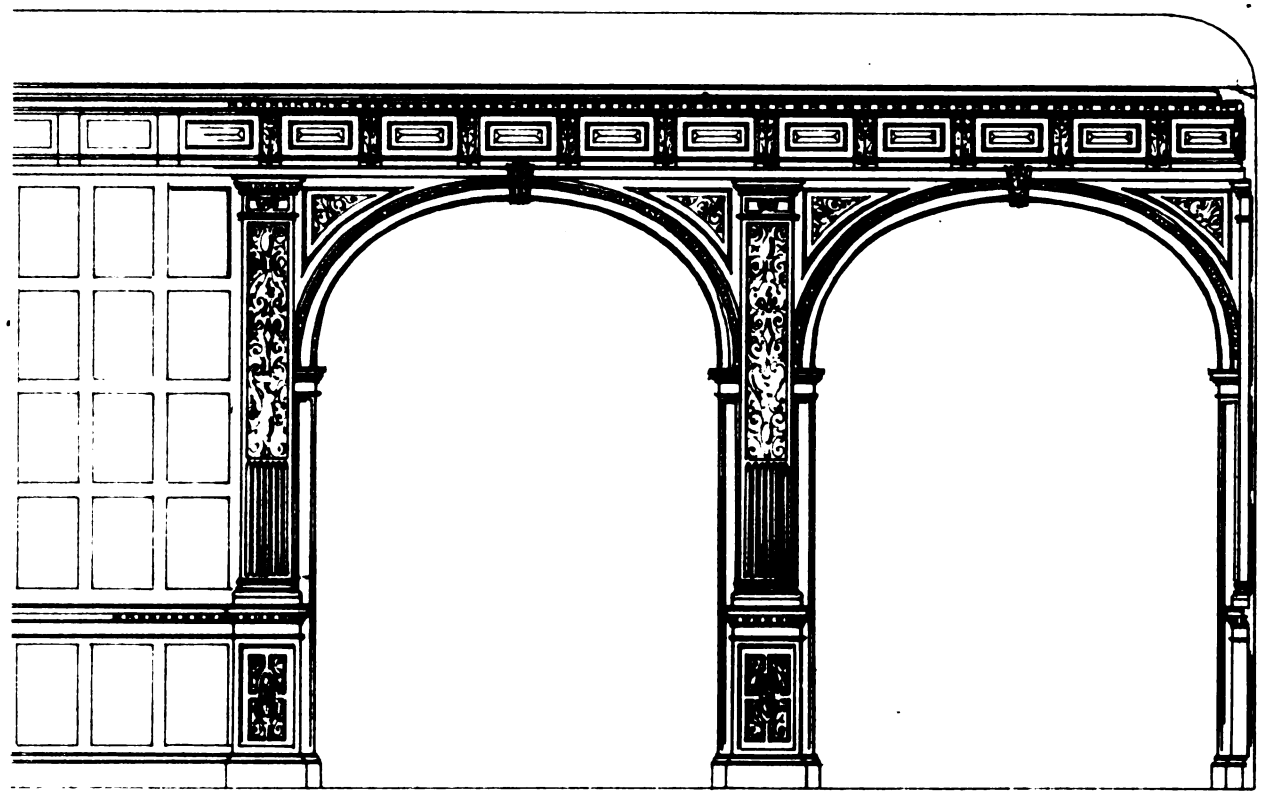

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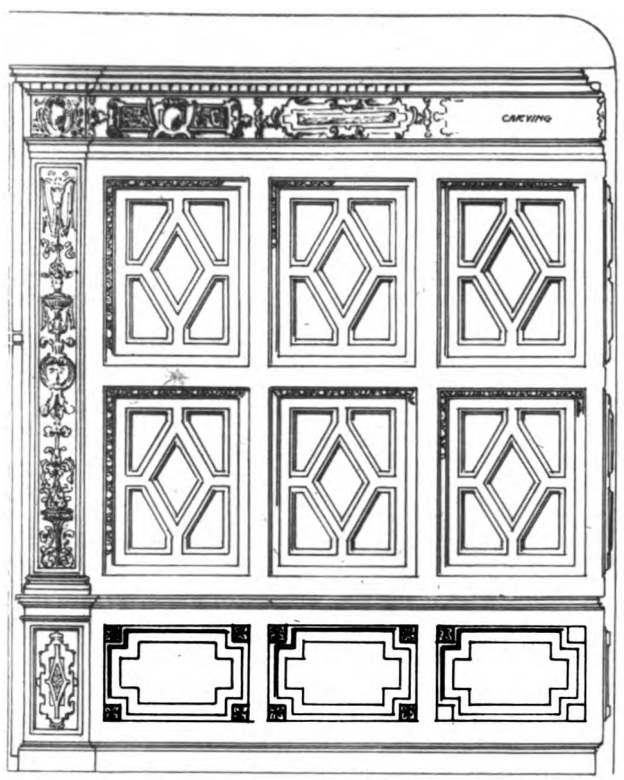

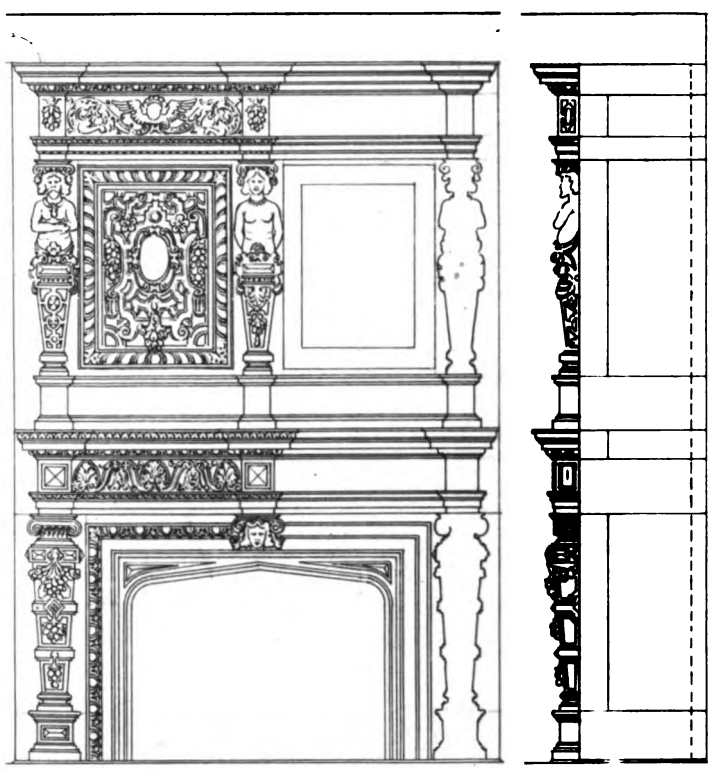

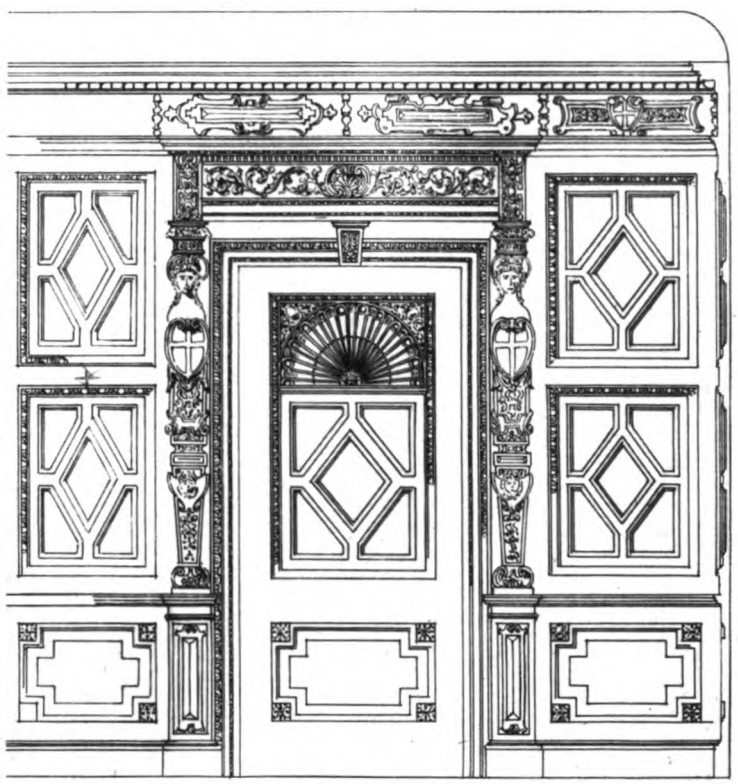

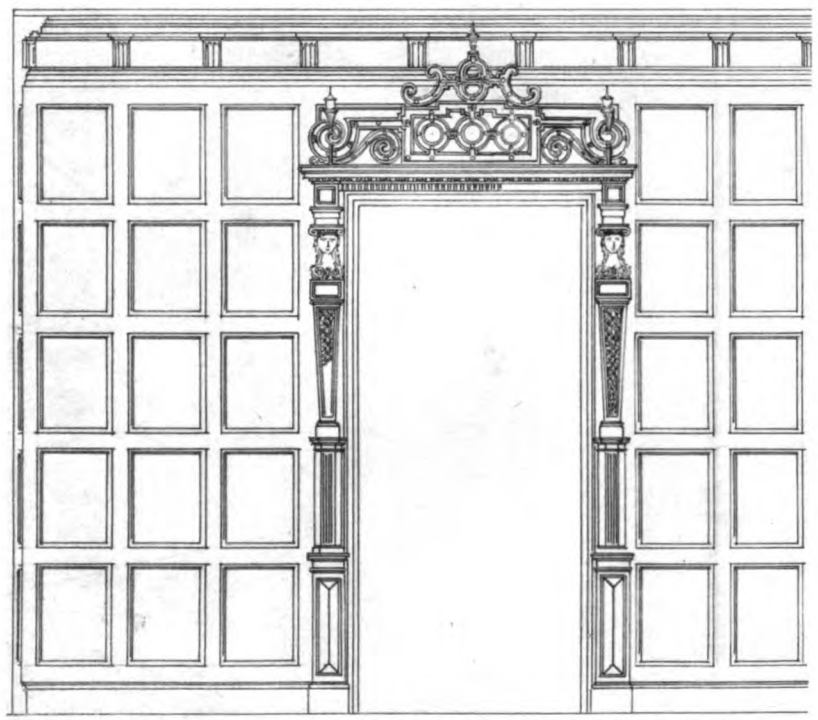

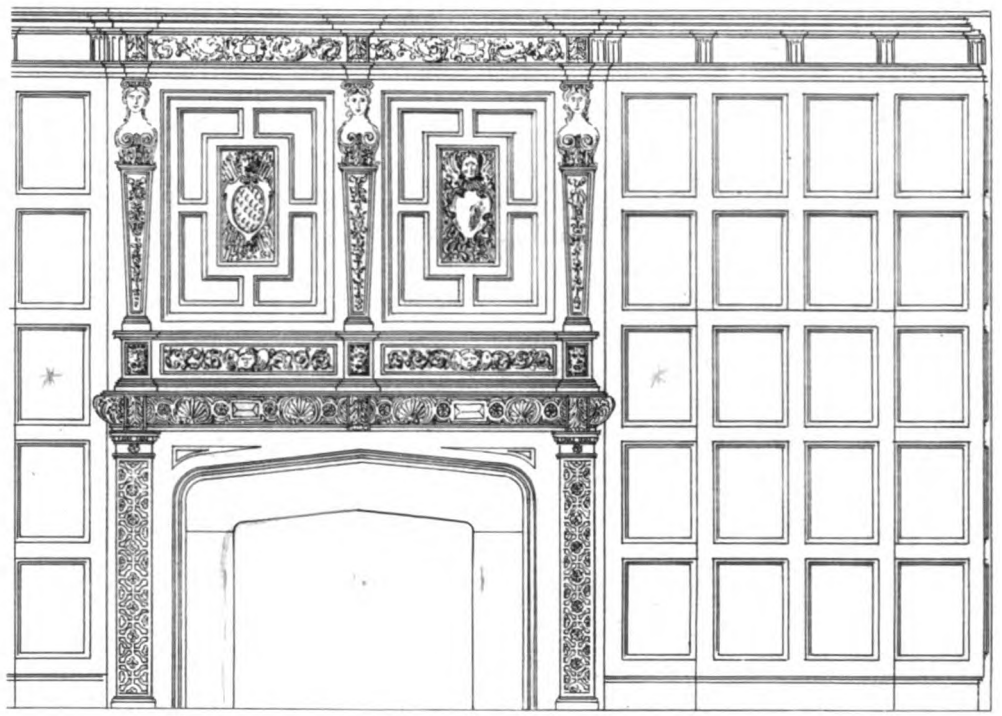

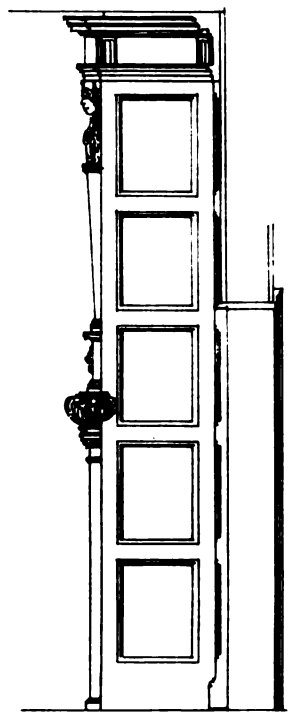

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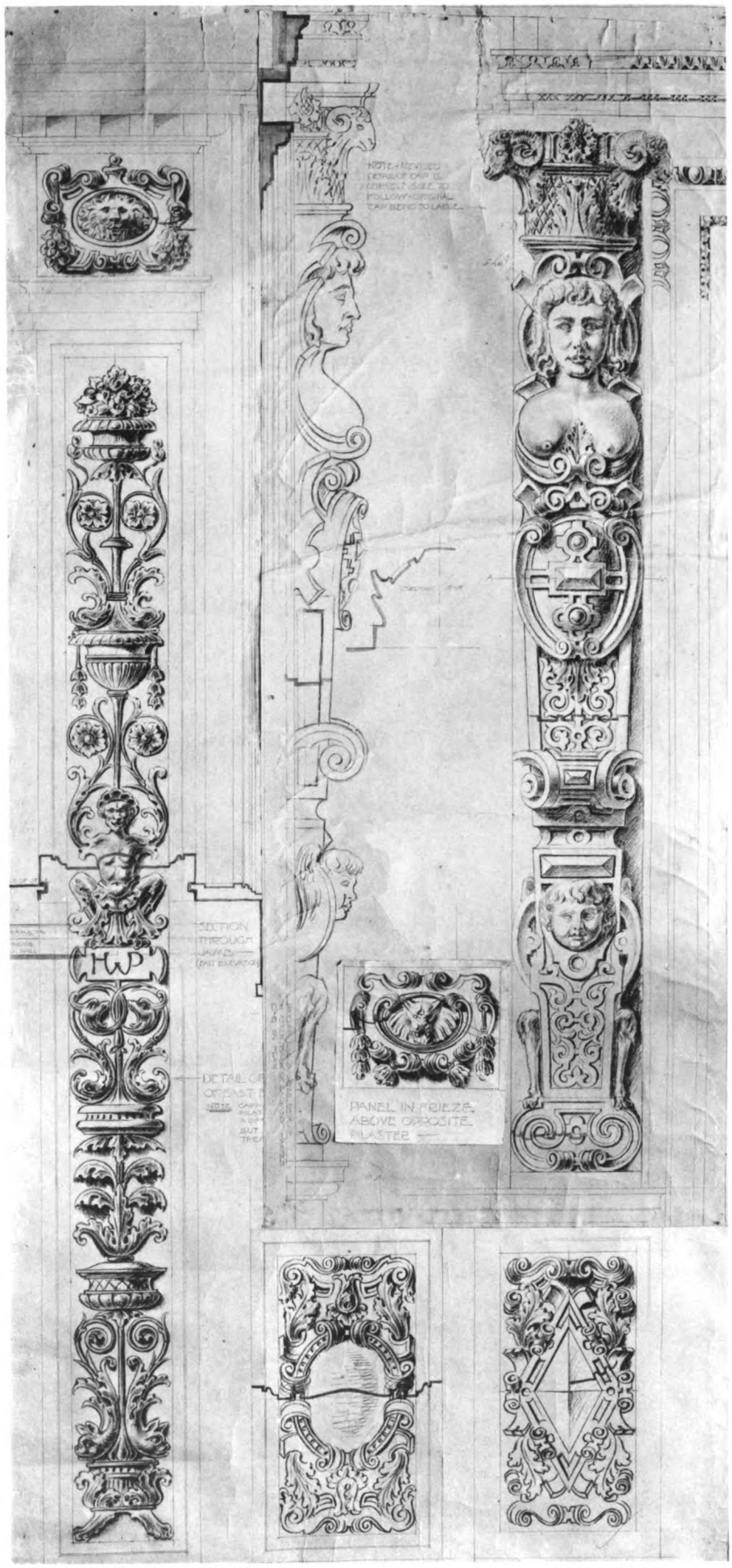
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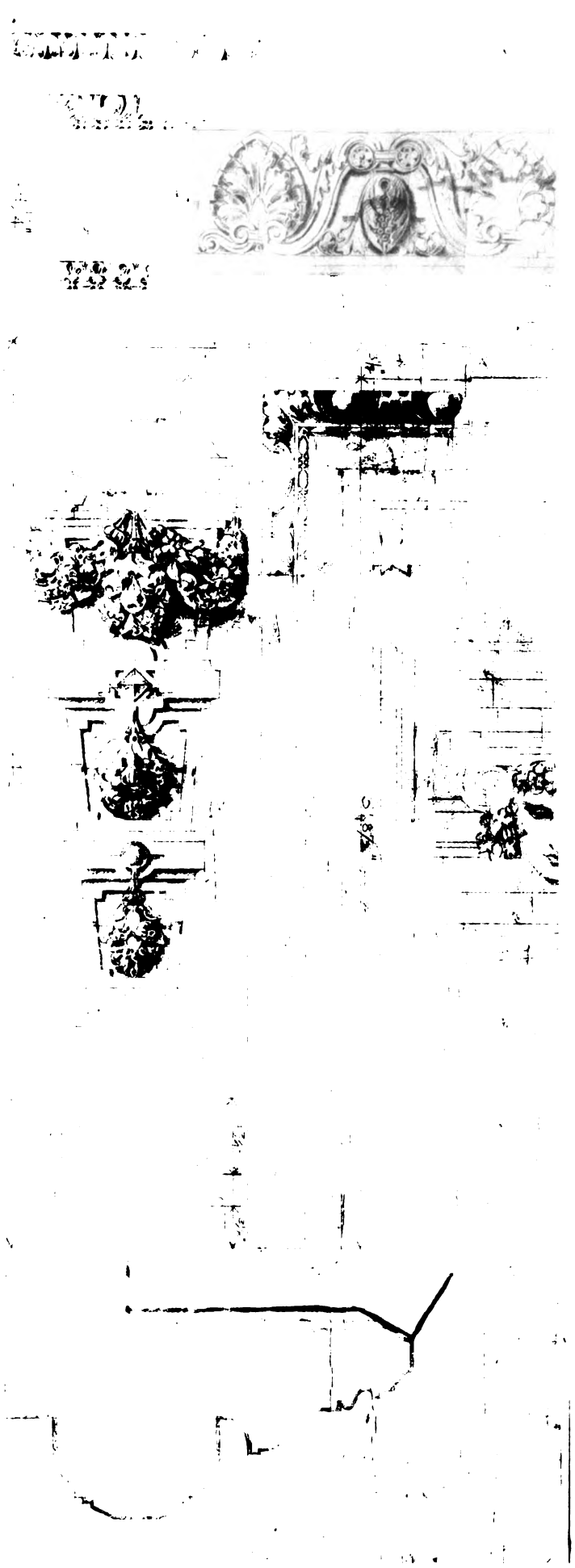

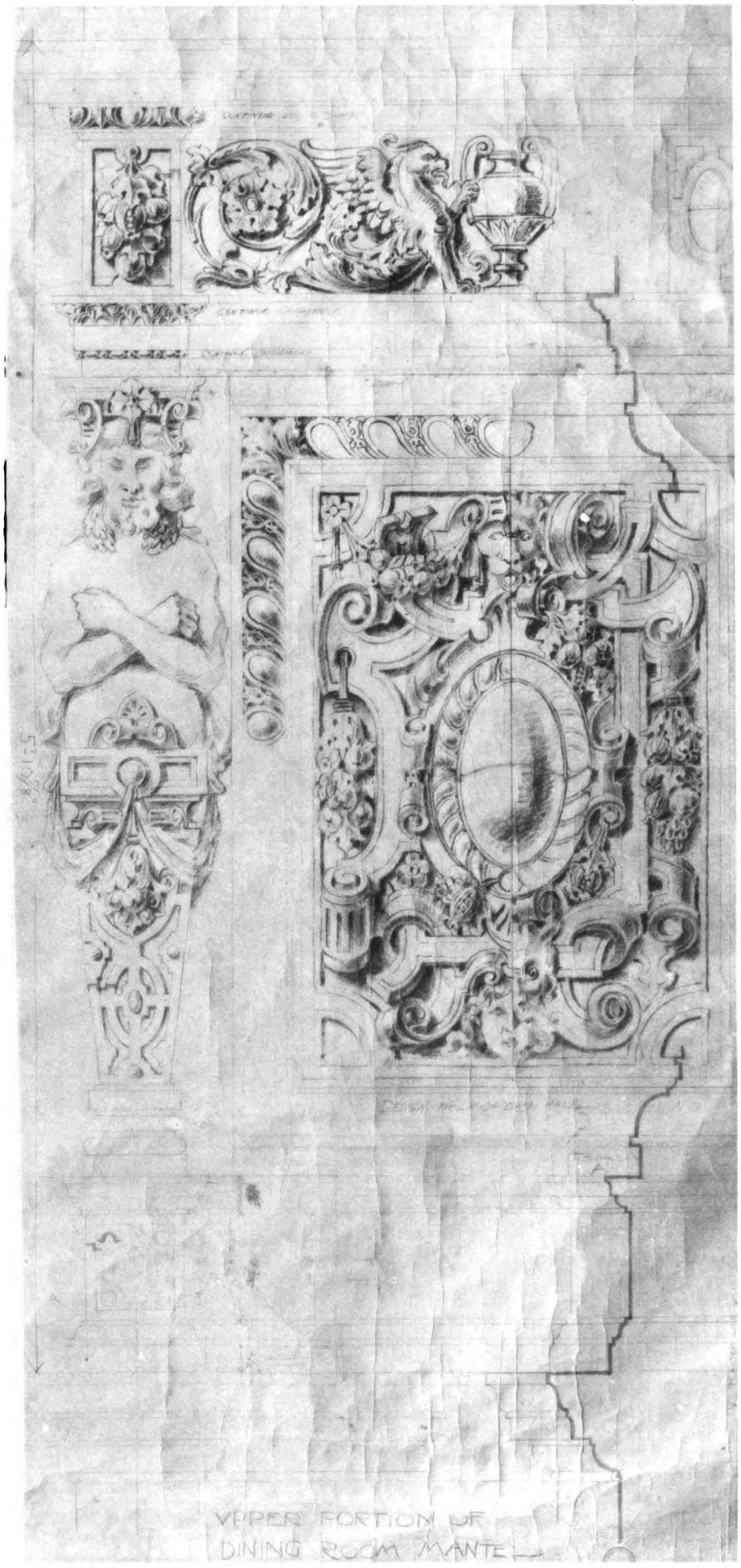

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DETAILS OF DINING ROOM MANTEL IN HOUSE OF HENRY W. POOR, ESQ, TUXEDO, N. Y.

T. HENRY RANDALL, ARCHITECT.

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WINTER RESIDENCE FOR ALBERT C. BURRAGE, ESQ., AT REDLANDS, CAL.

CHARLES BRIGHAM, ARCHITECT.

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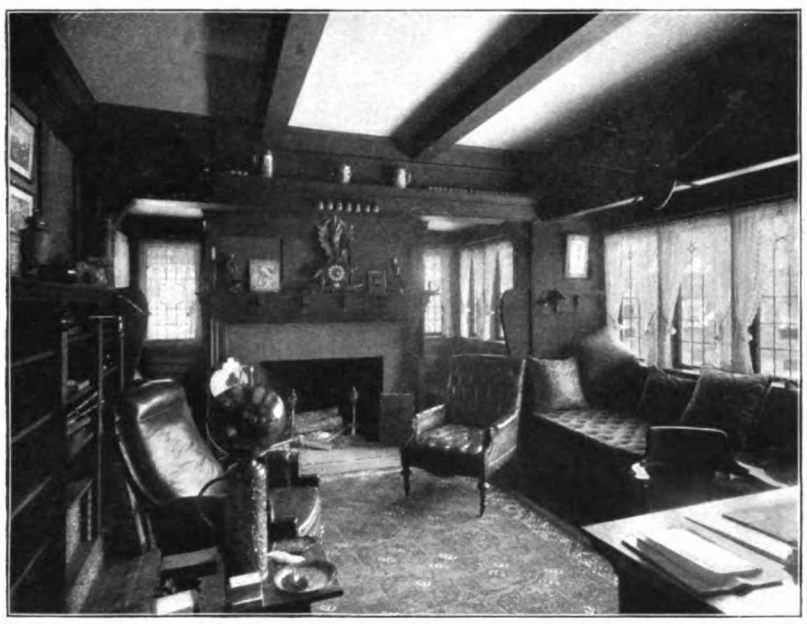

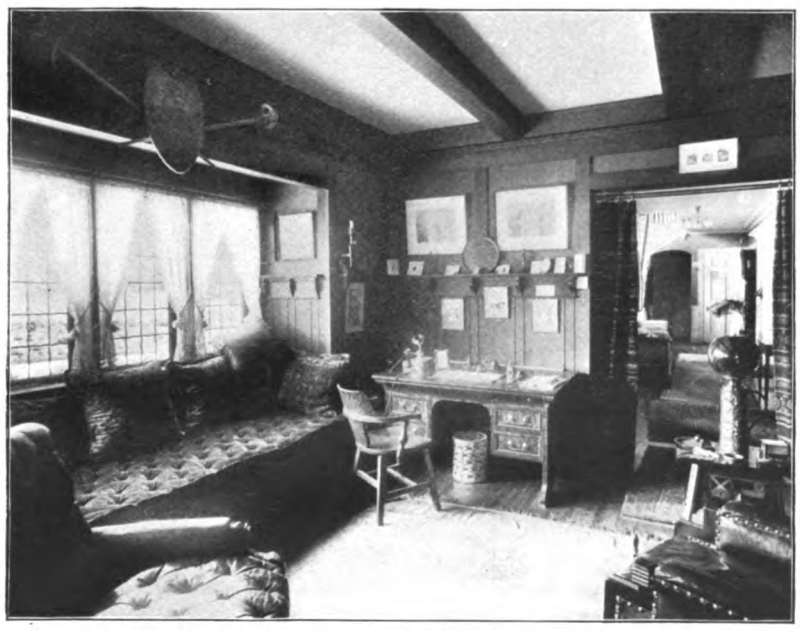

HOUSE ON WALNUT STREET, BROOKLINE, MASS.

CHAPMAN & FRAZER, ARCHITECTS.

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The Architectural Review

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THE individual character of classic architecture as compared with Gothic has been so carefully developed, so elaborated and defined, that it is difficult to imagine that one style can be converted into the other. The change from Gothic to Renaissance was not one of growth or development, it was frankly one of reversion to earlier types which appealed to individual taste. Gothic art did not die or even become enfeebled with age, it was deliberately dethroned. Even the excessive foliation and exuberance of the Flamboyant styles, while an indication of weakness, were by no means fatal symptoms. We must look for the sources of the change, not to any inherent defects in Gothic art, but to an entire change in sociological conditions. Gothic work was, then, arrested while it was still capable of growth. Its pre-eminent characteristic was that of logical stone construction based on an equilibrium of forces, its details and motives being derived from complicated structural forms in stone. Its tendency was towards exaggeration of these constructive motives, and to a disregard for the value of plain surfaces, and especially for the restraining influence of accented horizontal lines which give repose to the mass of a building. Classic architecture on the other hand was based upon the inertia of forces, its details and motives being derived from simple forms of wood imitated in stone; and its tendency was towards a marked paucity and conventionality of motives. Is it not possible to conceive a design that shall have in it the best qualities of each style?

The fine construction of the Gothic work, its gamut of vaulting, groining, buttress and pinnacle, instead of being clothed in the hackneyed small grouped columns and the deeply under cut stringcourses and excessive crockets, could be treated with the careful proportions and the refined profiles of the Renaissance work. In fact if Gothic work were taken early, let us say in the thirteenth century, at the time of the façade of Chartres or even of that of Notre Dame, and developed with classic sense of proportion and detail, it would seem that something more might be done with it than has yet been done. Of course there is an occasional instance, like the towers of Tours, where an attempt has been made, but these are more nearly grafts than shoots from the parent stem, as is natural under the conditions.

In Spain there is an exuberant free classic style, which owes much to Gothic inspiration; but in this case the classic details lack in refinement compared to those of Italy or France. The requirements of modern buildings are such that the perfected canons of either style must be violated in the design,—and in construction certainly Gothic is more suggestive today and more tractable than is the classic. The ornament, and especially the mouldings, of the Renaissance styles are more carefully considered and less disturbing to a mass, that is, perhaps already too disintegrated in light and shade.

Mr. Sullivan has evidently felt this desire in adopting a style which, while individual in its detail, resembles strongly certain East Indian work of the sixteenth century. The difficulty with ornamental detail of this character, which simply gives a texture to plain surfaces, is that it is ineffective at a very short distance from the eye, while the carefully designed groups of mouldings in classic work exist in many cases solely for the purpose of affording well placed masses of shadow.

It seems rational to suppose that a stone architecture which began its sturdy youth in the round arched churches in Normandy and elsewhere, and developed in ecclesiastical work through variations to the Flamboyant style, could still be sufficiently alive to adapt itself to new conditions.

The suggestion from these considerations is, that Gothic freedom in construction should be supplemented by classic care in detail, and that up to the present time the last word is very far from being said in this direction.

THERE is at present an epidemic of small architectural, schools. Every college, whether for men or women, has an attempt at an architectural department, so called. The impulse is supposed to be one that will tend to ameliorate the conditions of American architecture. The intention is most sincere, and at first sight seems to be praiseworthy, but the results cannot fail to be lamentable.

The reasons are very definite. There is no art that requires more sound, thorough and skilful training in design than that of architecture. Its instructors should be of the highest grade, men of attainment and reputation, and in many cases men of affairs. Such instructors are only to be obtained in large communities and at high price. This alone counts largely against the quality of instruction that a small institution can give. Apart from this, instruction in architecture, if thorough, must be carried on with the aid of a large library, museums, and technical equipment only attainable in large schools; and finally there is the element of tradition, of continuous consecutive teaching, of the background of broad achievement, which goes far to stimulate and set a standard. For all these reasons the small schools are so seriously handicapped that it is doubtful if it is wise for them to emulate the example of the larger ones except under the demand of an urgent need. That need does not exist. The profession of architecture is already too full of untrained, or what is worse, halftrained men, men who consider that a smattering of architectural precedents constitutes a knowledge of the art, and who by the very carelessness with which they juggle with architectual forms impose upon the good sense of the community at large. There are enough of these men who graduate from the large schools without getting a mental perception that a knowledge of the orders of architecture by no means implies a knowledge of the application of those orders, without adding to their number by the graduates of small schools, where the teaching has been necessarily less broad and exhaustive.

If the study of architecture historically is considered as a factor in a liberal education, that is a justifiable excuse for architectural teaching to that extent, but it is distinctly detrimental to the profession to have the designing of architecture taught except by the very highest authorities. In this respect the teaching of architecture and of architectural draughtsmanship in city schools is worse than useless. The draughtsmen so taught reproduce the mediocrities set before them; they have too large an idea of their worthless attainments, and either perpetuate uncouth designs or have to completely learn over again the first elements of the art. There is one fact that apparently fails to reach the comprehension of many practicing architects, that is, that the orders of architecture have been subject to experiment for centuries, that treatise after treatise, theoretical and practical, have been written in regard to them by Vitruvius, Vignola, Scamozzi, Serlio and others, and that it would be extremely difficult to find any new thing to be said. The writers on these orders whose books have lived are

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very definite in their statements concerning the use of the orders, and very unanimous in their appreciation of possible combinations and probable errors in treatment. Yet there is not a month passes but some American architect publishes with apparent glee a design in which the orders are used in direct violation of the injunctions of the freest of these ancient masters, Serlio.

If it could be taught in the schools and to the public that there are two distinct types of architecture, one the every day business-suit variety which, to carry on the metaphor, depends upon its cut and proportion for its merit, in which the ornament is merely an accentuation or development of its forms; and the court suit, the uniform, in which the orders of architecture are used according to thoroughly established rules, and in which the smallest details should be *en regle*, and that it is more incongruous for the first type to be embellished with patches of the orders than it would be to decorate a business suit with tattered bullion and fragments of gold fringe and lace.

The comparison is a homely one but none the less pertinent. Probably the transition of classic stone forms into wooden ones in Colonial work was the beginning of the present unintelligent use of the orders, for while the best Colonial work closely follows the designs of able English architects, these designs were carried out by comparatively untrained carpenters. And it is the work of these carpenters that we imitate with even greater disregard for proportions. It is somewhat pathetic, when we consider it, that we are so hungry for the few good things that have been produced in America, that we are contented to feed on Colonial work alone, while the work from which it was a small offshoot is to be studied with ease.

THROUGH an oversight, the illustration in our issue of last month, which showed a fragment of wall decoration from the Synagogue at Toledo, Spain, was entitled an Arabic inscription. The error was pointed out by General Charles G. Loring, Director of the Boston Museum of Fine Arts. As his comments touch upon points not referred to in Mr. Day's article we give them in full.

MUSEUM OF FINE ARTS, BOSTON, May 6, 1901.

EDITOR OF THE ARCHITECTURAL REVIEW.

Sir: On page 39 in *The Architectural Review* for May the inscription from Toledo is not in Arabic, but Hebrew letters.

It is an interesting incident, that when the Moors were driven out of Spain many of the Artisan class must have remained. The same style of stucco work that we associate with the Alhambra was adopted alike in Christian church and Jewish Synagogue; this is especially noticeable at Toledo.

Long inscriptions in Arabic, in Latin and in Hebrew form ornamental friezes of great beauty; but none so decorative as the early Cufic, found chiefly at Grenada

Yours truly,

CHARLES G. LORING.

Current Periodicals.

THE magazines for the month are simply riotous with interesting material. To begin for once with *Le Moniteur des Architectes* — though this is not to be considered in the light of a precedent — the illustrations in the quadruple number which has just appeared are largely devoted to the architecture and the exhibits of the recent Paris Exposition, and they certainly show the work up in a more engaging form than we have seen before. The detail of the façade of the Grand Palais shows an intelligent, and at the same time modern, treatment of Renaissance forms that is both monumental and "festive." As for the startling metal work of the interior, we can only say that it grows in attractiveness with study. At first it suggests only an illustration of the wild imaginings of Mr. Herbert Wells, it is so unheard of and so without precedent, yet it is a conscientious and laudable attempt to use iron, the modern building material *par excellence*, in an architectural fashion. One can hardly justify the application of metallic bands on the stone columns, but the elaborate bracketing above is clever and extraordinarily suggestive. Better work will undoubtedly be done in time, but this is commendable as the best of its kind thus far.

The detail of the Gare d'Orleans by M. Laloux is exceedingly interesting. The pilasters with their bases are well proportioned, but the same can hardly be said of the detail above the arch, which seems out of scale.

M. Gosset's Church of S. Clotilde at Rheims is quite one of the worst things ever seen on earth; foolish in plan, trivial and illiterate in elevation. The church on Montmartre was bad enough, Heaven knows, but beside this grievous occurrence, it rises almost into dignity.

(FROM "LE MONITEUR DES ARCHITECTES.")

GRAND PALAIS, PARIS EXPOSITION, 1900. M. DEGLANE, ARCHITECT.

The illustrations of various exhibits are not very encouraging, so far at least as the modern work is concerned, but the casts of old doorways from Norway are superb in their splendidly decorative quality.

One thing that is noticeable in nearly all of the modern Continental work, whether in architecture, or in that industrial art called rather vainly "L'Art Nouveau," is the unfortunate mixing up of realistic living forms with the purely conventional lines of the architecture itself. Human figures elaborately and realistically modelled are flung into pediments and spandrels where they have no vital relation to their surroundings. They are excrescences, not legitimate portions of the decoration. Surely all ornament, whether derived from the animal or vegetable kingdom, should be treated in such a way as to make it an integral part of the artistic whole. It may be said that the Greeks did not follow this law in the pediments of the Doric temples, but the figures found here are more in the line of statues than spaces of decoration. The Japanese understand the conventionalizing of the human figure and of vegetable forms most perfectly, and they never make the mistake of trying to blend utter realism with surrounding formality.

(FROM "LE MONITEUR DES ARCHITECTES.")

GARE D'ORLEANS, PARIS. M. LALOUX, ARCHITECT.

Having begun with the foreign magazines, we must continue

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to the bitter end, but all that one can say of *L'Emulation* is that this particular magazine holds well to its proud position of exploiting better examples of the very worst possible architecture in the known world than any other architectural magazine. The examples of modern domestic work are scandalous to a degree. We reproduce one of the competitive designs recently submitted in the Royal Belgian Academy for a monumental entrance to "A Fortified City of the First Class." The ingenuity shown by M. Van Arenberg, the designer, in employing the forms of modern artillery for the purposes of architectural design is most surprising. Never before, we believe, has any one conceived the scheme of using the turrets now in use for sea coast artillery as a form of architectural design. It is a precedent that will hardly be followed enthusiastically in the future, we believe.

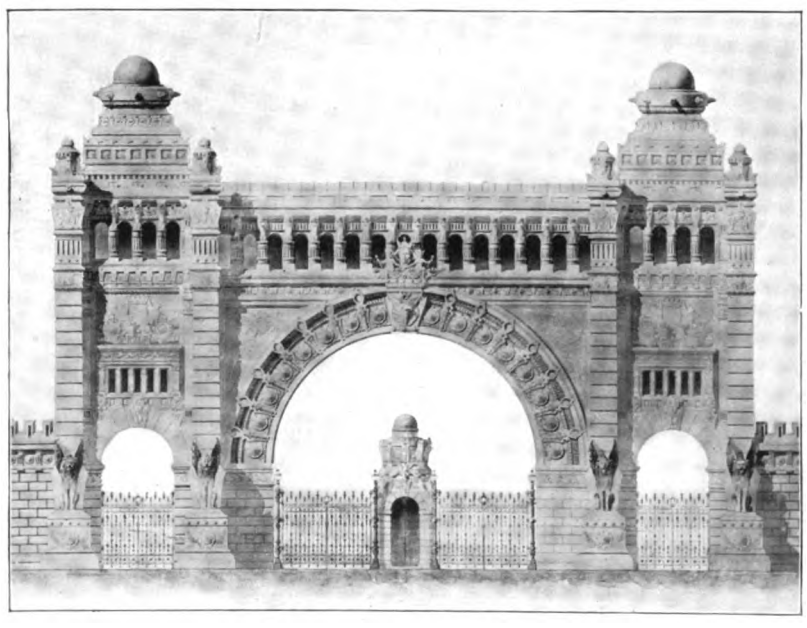
(FROM "LE MONITEUR DES ARCHITECTES.")

GRAND STAIRWAY, GRAND PALAIS, PARIS EXPOSITION, 1900.
M. LOUVET, ARCHITECT.

The great *Zeitschrift für Bauwesen* is as superb an example of magazine making as usual, though the illustrations are not particularly interesting from an architectural standpoint, though to the civil engineer they would be absorbingly attractive. In an exhaustive article on the Church of the Holy Cross in Hildesheim there are some illustrations of altar crosses which are beautiful to a degree.

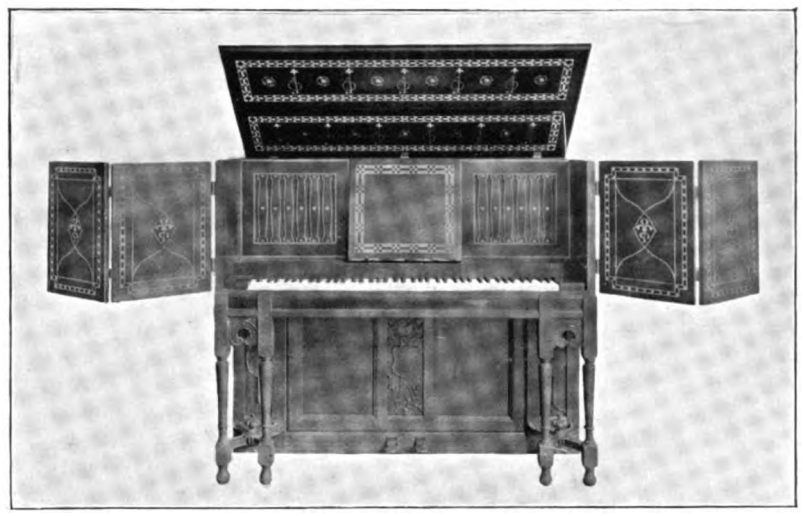
In *The Builder* for March 23, the most interesting illustrations are of various piano-forte cases designed on correct lines, not after the idiotic fashion in vogue among the manufacturers of the present day. Mr. Charles Allon's grand piano-forte case, and that by Mr. E. L. Lutyens, are both exceedingly good. We reproduce the best of them, an upright piano by Mr. G. Ogilvey. If the public could only be induced to accept piano-forte cases of this kind, this instrument would cease to be the eye-sore it is at present. The competitive design for the Municipal Buildings, Plumstead, by Messrs. Russell, Mallows & Grocock is far less good than it should be considering that so clever a man as Mr. Mallows had a part in it. It has no distinction of form and is singularly without intelligent composition, while the ornament is injudiciously distributed and the general proportioning careless and unstudied in the extreme. In the number for March 30 there is nothing that requires comment, except a plain and dignified, though rather ugly Town Hall by Mr. E. W. Mountford, and certain rather misleading examples of American architecture in the shape of some views of a Presbyterian Church in New Haven. April 6, are published two designs for country churches by Mr. Charles V. Johnson, neither of them particularly well proportioned. Emmanuel Church, Exeter, shows a design that is particularly weak in its composition with no feature to give it dignity or importance. In the number for April 6, the sketches of the Glasgow Exposition Buildings made by Mr. A. McGibbon are remarkably reminiscent of similar American work, but the designs do not approach in excellence our own productions. Mr. Miller was evidently trying to handle a style of which he had little knowledge and with which he had less sympathy. Spanish Renaissance, except in the hands of men who feel its quality perfectly, is a most dangerous style.

(FROM "L'EMULATION.")



PRIZE DESIGN FOR A GATE FOR A FORTIFIED CITY. A. VAN ARENBERG, ARCHITECT.

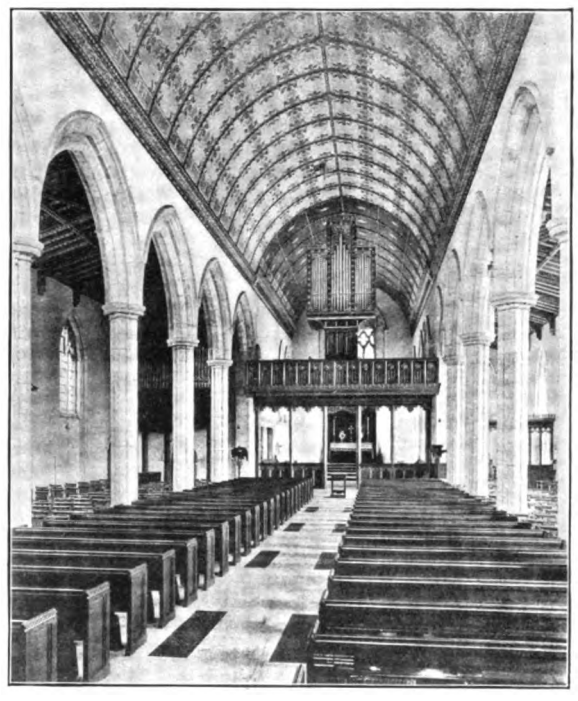
(FROM "THE BUILDER," LONDON.)



DESIGN FOR A PIANO-FORTE. BY G. OGILVEY.

In *The Architect* for March 22 is a view of the interior of Mr. Bodley's St. Matthew's Church near Leeds, the exterior of which was previously published. It is superbly simple and self-contained, if anything too much so, though the error is on the right side. The choir screen is perhaps the best bit of design in the church, and is so thoroughly good that we reproduce a view of it also. The two examples of more or less domestic work published on March 29,

(FROM "THE ARCHITECT," LONDON.)



ST. MATTHEW'S, CHAPEL ALLERTON, NEAR LEEDS.
G. F. BODLEY, ARCHITECT.

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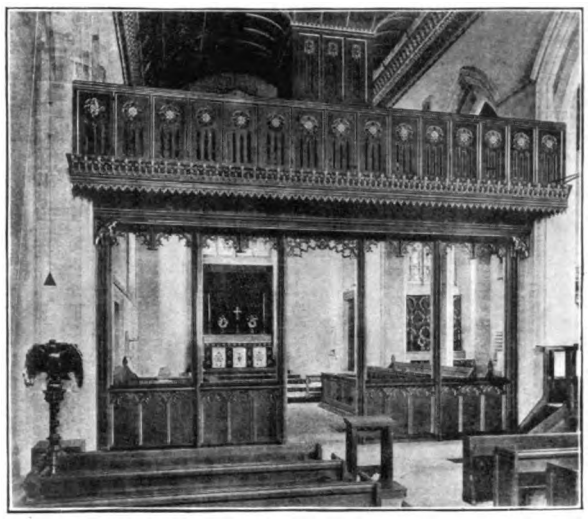
one by Messrs. Ernest George & Peto, the other by Messrs. Newton & Cheatle, serve to show how ineffectual architecture may become when it is frittered away in useless detail.

(FROM "THE ARCHITECT," LONDON.)



ST. MATTHEW'S, CHAPEL ALLERTON, NEAR LEEDS.
G. F. BODLEY, ARCHITECT.

There is nothing in the number for April 5 that requires comment or reproduction. During the month the illustrations of York Minster have been continued, the photographs being most admirable in every way. We would call attention to the great screen as an example of the perfect dignity and classical quality that may be obtained through the use of Gothic forms.

The Building News is largely devoted to showing forth the less admirable side of modern English architecture, though in the number for March 15 there is a view of a good country house by Mr. A. Marshall MacKenzie, while in the number for March 29 are published some most interesting measured drawings of that magnificent example of Elizabethan architecture, Kirby Hall, Northamptonshire. In the issue for March 22 are some American church designs, which do not serve to show this particular form of American architecture in a very creditable light. Messrs. Bedford & Kitson's Bank Building in Thirsk, published March 30, is so charmingly conceived that we reproduce the illustration of it.

The *Journal of the R. I. B. A.* for February 23 contains a valuable and most elaborate article on "Asylums and Asylum Planning" by George T. Hine, and a full description of the system of architectural education in the École des Beaux Arts.

In the *American Architect* for March 23 are published a perspective sketch and working drawings for "The Bridge" for the Pan-American Exposition by Messrs. Carrère & Hastings. This is an altogether charming piece of modern Renaissance, picturesque, dignified and novel. The detail is intelligent to a degree, in fact this work is a most notable contribution to the question of modern architecture. It is a pity it cannot be translated into enduring materials. The residence in St. Louis by Messrs. Barnett, Haynes & Barnett shows a bad use of similar motives to those employed by Messrs. Carrère & Hastings. In this house we have a mass without dignity or individuality, decorated by detail without distinction. March 30, are published a large number of views of American Park Bridges, nearly all of them graceful and effective.

(FROM "THE BUILDER," LONDON.)

OFFICE BUILDING, THIRSK. BEDFORD & KITSON, ARCHITECTS.

There is also a view of a section of East 50th Street, New York, showing a residence by Messrs. Janes & Leo, together with portions of adjacent houses. All three are very effective. Messrs. Janes & Leo's design is very French, but is well thought out and good in point of proportion, composition and detail. Of the flanking houses, that on the left with its Colonial suggestions is decidedly the best. Messrs. Cable & Young's doorway shows a singular combination of Romanesque and Renaissance qualities.

(FROM THE "AMERICAN ARCHITECT.")

THE BRIDGE, THE PAN-AMERICAN EXPOSITION. CARRÈRE & HASTINGS, ARCHITECTS.

This is the first time we have ever noticed this curious amalgamation, and we can hardly say that it appeals to us very powerfully.

The best things in the issue for April 6, are various exterior and interior views of that ideal little house in Wisconsin by Mr. Elmer Grey. We have shown views of this house before, but one cannot see too much of it, so we reproduce another aspect of the exterior. The Administration Building for a "Home for Incurables" by Mr. W. H. McGinty is commonplace and uninteresting, while the Children's Hospital in Staten Island by Messrs. Walker & Morris

(FROM THE "AMERICAN ARCHITECT.")

HOUSE AT FOX POINT, WIS. ELMER GREY, ARCHITECT.

shows a most original, but rather interesting use of modern French forms applied to wooden construction.

The views of New York residences are continued in the number for April 13. None of those shown are especially attractive. That by Mr. C. P. H. Gilbert is notable for its inadequate proportioning and the accidental quality of its ornamentation. In the same number are many most interesting drawings of the "Colonial Building" in Boston by Mr. C. H. Blackall, a structure on which we have commented before.

R. A. C.

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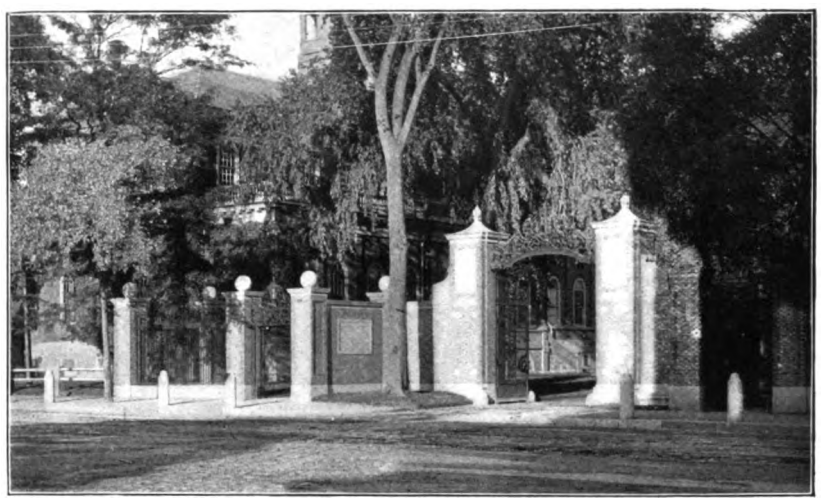
The Architectural Review.

The Harvard Memorial Gates.

By Walter Dana Swan.

A VISITOR to Harvard University two years hence will find a unity in its outward aspect which it has not worn since colonial days, and which is denied to it today only by the freshness of brick and mortar. The effort to attain any degree of unity is naturally due to the influence of professional training and taste, and most interesting to one architecturally inclined, are the various suggestions made by masters of their art to bring about some consistent development, or at least, appearance, of the University grounds. When Messrs. Van Brunt & Howe designed Memorial Hall in 1870, they advised such changes in the College Yard, as it then was, as would give a proper approach to this new building, and give it axial position. Mr. H. H. Richardson had the same sort of suggestion to make (in 1878) in regard to Sever Hall designed by him. Both of these suggestions, however, were made with the purpose of placing single new buildings in effective positions, and neither had the slightest relation to the other, as is shown by the fact that the position of Sever Hall directly blocks the straight approach from Massachusetts avenue to the transept of Memorial Hall, which was suggested by Messrs. Van Brunt & Howe.

Some years after the erection of Sever Hall Mr. Charles Eliot, the landscape gardener, made a study of the approaches to the Yard and the circulation within its boundaries. The central feature of his idea was the diagonal approach to the old quadrangle, continuing the line of the main route of travel from the city. His study also seems to have been an attempt to place the main gates of the University grounds on the south.



The Johnston Gate, Harvard College.

The Meyer Gate, Harvard College.

In 1896 a committee of the Board of Overseers with Mr. R. S. Peabody as chairman, presented to the Corporation for its informal inspection a plan for the ultimate development of the University property in Old Cambridge. This accompanied a plea for the fixing of the main lines on which to build in the future. While impossible today in many of its features, inaccurate, and, as its presenters said, "made with insufficient data," this plan with its accompanying report may well serve as a basis for the discussion, at least, of the questions of future developments. It will, moreover, with its consideration of such important features as symmetry and harmony or orderly arrangement, have had a decided influence, and it is quite impossible to believe that in the future any new building will be considered for itself alone without regard for its environment.

In this report the central features in the development were said to be: *First*, the problem of a suitable approach from the parkway on the river bank. A plan by Messrs. McKim, Mead & White, made in 1890, which hangs in the office of the Corporation of the University, shows an ambitious scheme for the extension of the University grounds and buildings in a southerly direction, and involved the acquisition of a large amount of valuable property. It would have solved the above question of the approach from the river in an ideal way, but I believe it has never been considered a practical one by the architects themselves.

The plan of the committee of Overseers presented merely the question of an avenue of approach in this direction, but since this report was printed that problem has been made much more difficult of solution by the building of several private dormitories directly in the line of the proposed avenue. The widening of De Wolf street, suggested in the plans as an alternative, is still a possibility, and one which it is hoped will not be neglected.

For with the river parkway completed, it is logical to suppose that visitors will approach the University from it by the most direct way. This will be by the present De Wolf and Bow streets, a line of approach today worthy of neither University nor city. The park-like treatment of these two streets as one avenue and the purchase of such property as would give them the desirable width, could hardly be expected of either the city or the University Corporation unaided; but it is hoped that those who have the best interests of both at heart might be induced to contribute towards the expense of such an undertaking. Boylston street as an approach from the parkway to the attractions of Old Cambridge north and east of Harvard Square, will be not only indirect for carriage visitors from Boston, but it is undoubtedly to be occupied by electric car tracks in addition to the car houses and tracks already there. For if a new bridge is built it is difficult to see how such an important cross town route of public travel as North Harvard street can be long kept unopen to car lines.

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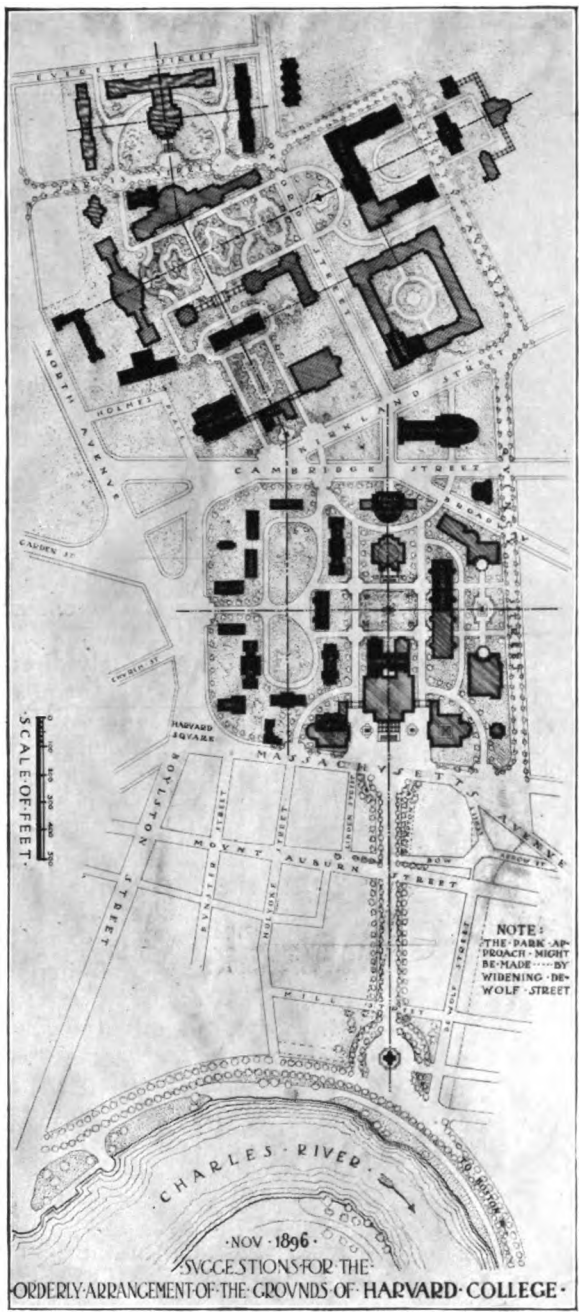
Such a short avenue as suggested by the accompanying plan by Mr. F. L. Olmsted, would mean the widening of De Wolf street on the east and of Bow street on the west.* Crossing under the future elevated railroad tracks on Mt. Auburn street or on Grant and Mill streets, and adding dignity to the new dormitory on Bow street, it would open as generously into Quincy Square as the dormitory there admits, with some relation to Quincy street on the right and with the University gate on the left and opposite.



THE OVERSEERS' PLAN FOR ARRANGEMENT OF BUILDINGS.

The Overseers' report considered, *secondly*, the question of the main axes of all the University property in Old Cambridge Present developments show that the main axis, which on the committee's plan appears as running through the future library building and the great south gate, will undoubtedly hold good in the future, as the final location of the gate, now nearly finished, has depended on such an axial arrangement. Because this gate is now a reality the open square and imposing feature in front of the library in the same plan become impossibilities, although some such treatment for enlarging the library building itself is not only possible but probable.

A new building for the Department of Architecture, by Messrs. McKim, Mead & White, having been placed by its architects during the past year in the northeast corner, the future arrangement of the eastern part of the yard will differ materially from that suggested by the plan of the Overseers. The new building is just north of Sever Hall, forming a right angle with it, and its architects have suggested, it is understood, that in the future another building shall stand opposite to it, with a repetition towards the south of the same motive of three sides of a quadrangle, the open side being Quincy street. This idea involves three new buildings in the portion of the yard now occupied by the President's house and those of Professors Palmer and Shaler.

* BASIS FOR AN ESTIMATE OF COST:

Total assessed valuation of land required	$36,474 68
Total assessed valuation of buildings touched, with no allowance for salvage on buildings that can be moved back or sold	47,200 00
Total valuation	$83,674 68
Cost of construction not exceeding	10,000 00

Valuations have just been revised and raised by assessors. They vary for the land required from $0.24 to $1.80 per square foot, and average $0.72.

The development of the property, consisting at present of Holmes and Jarvis Fields, was considered previously to the time of this report of the Overseers, by Messrs. Olmsted & Eliot in 1893. That of Holmes Field is being studied at present by the architects of the addition to the Law School, shortly to be built, Messrs. Shepley, Rutan & Coolidge, and some quadrangular arrangement of buildings is anticipated.

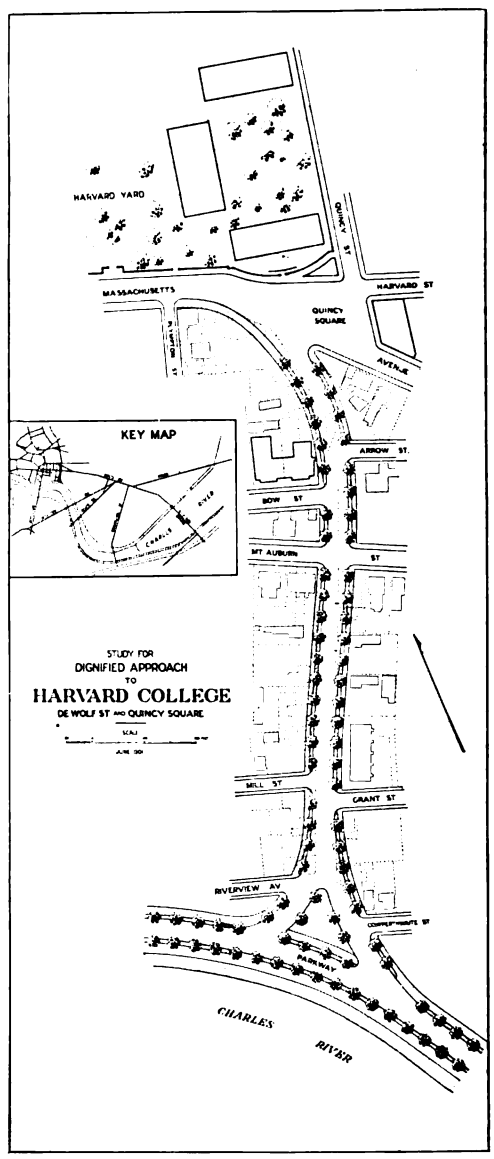
The treatment of Jarvis Field will undoubtedly be simpler than that shown in the accompanying plan.

The huge building which is shown on the Overseers' plan as south of the present Agassiz Museum, covers more or less private property, but is not entirely a remote possibility. Across Divinity avenue and opposite what would be the northeast corner of this immense building, the Semitic Museum has been erected during the past year and the new Randall Dining Hall bears the same relation to what would be the southwest corner.

The report considered in the *third* place, the question of forming, with the co-operation of the city government, a continuous park road around the college grounds on existing streets, in addition to the question of an approach to the University from the Charles River parkway. The plan clearly shows such a tree-bordered roadway which would continue around the Common to Brattle street which is already a park road. Whether this idea will ever be acceptable to both the University and to the city time alone will show. At present it does not seem feasible.

The *fourth* and last consideration of the committee was the question "as to whether the yards shall eventually be enclosed, and if so whether by connecting pieces of wall or fence that link together the outermost buildings, as at the main gateway, or by a surrounding fence at the outer edge of the property which the Meyer Gateway suggests." While the accompanying plan of the committee shows clearly the study given to the first three features of the report, the actual building of the fence attests the interest of the Corporation in at least that feature of the programme for making a consistent whole of the University property.

Between the time of the earlier suggestions of Messrs. Van Brunt & Howe and Mr. Richardson and the report of the Overseers, which has been referred to, the Corporation had received, as gifts, two entrance gates to the Yard. These were the Johnston Gate, between Massachusetts and Harvard Halls, and the Meyer Gate, on the north side of the Yard between Holworthy and Thayer Halls and on Cambridge street. The former, while suggested evidently by the Spanish Renaissance gates at St. Augustine, Florida, was, like the Meyer Gate, carried out in the spirit of the older Colonial or Georgian buildings, and very successfully so. The architects, Messrs. McKim, Mead & White, when asked by the Corporation, in 1899, to submit suggestions for a fence to be built about the college Yard, used as clues to their design the existing conditions, namely, the two gates already erected. There was a decided difference of opinion by those highest in authority as to the fitness of the completed designs.



MR. OLMSTED'S PLAN FOR APPROACH TO THE UNIVERSITY.

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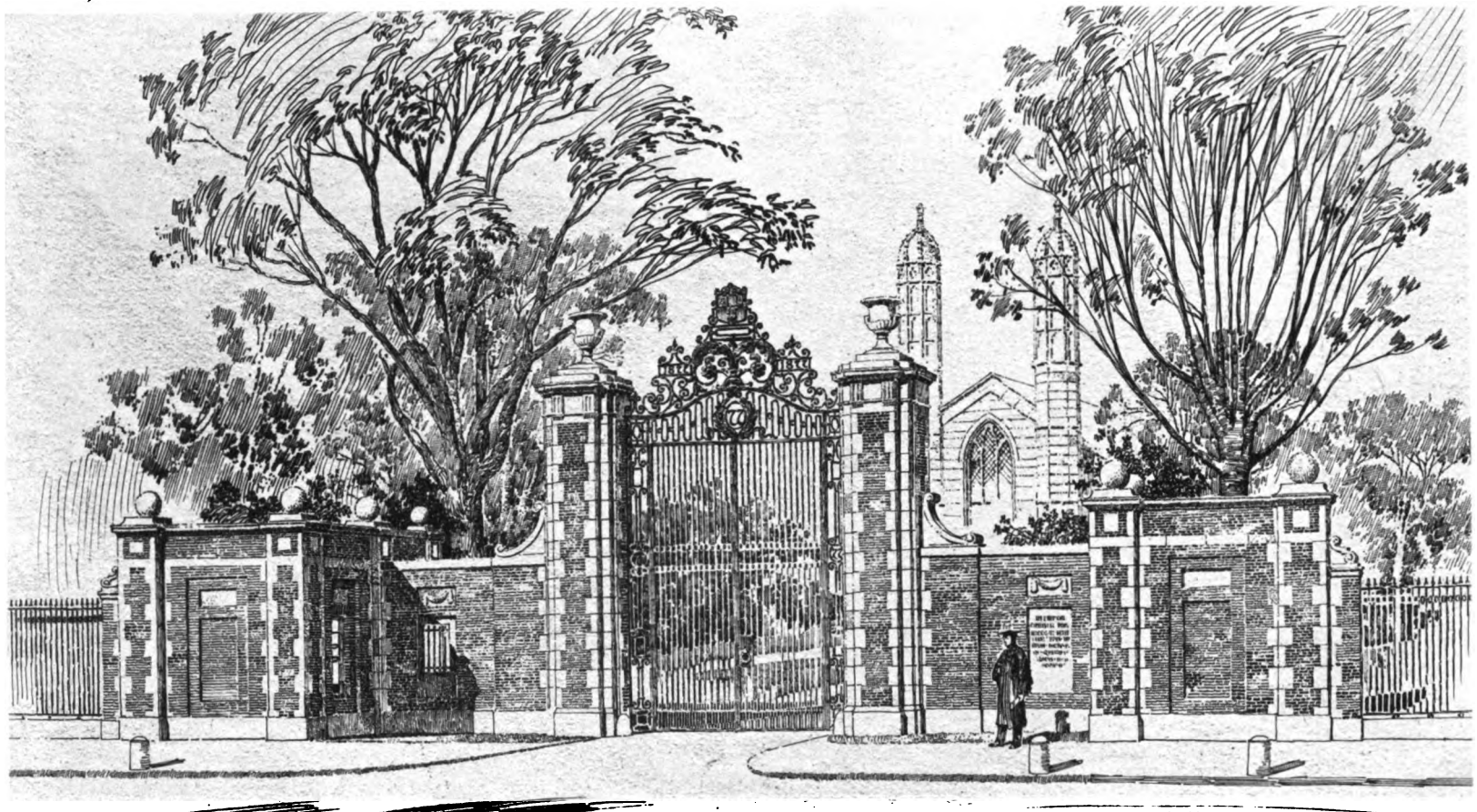

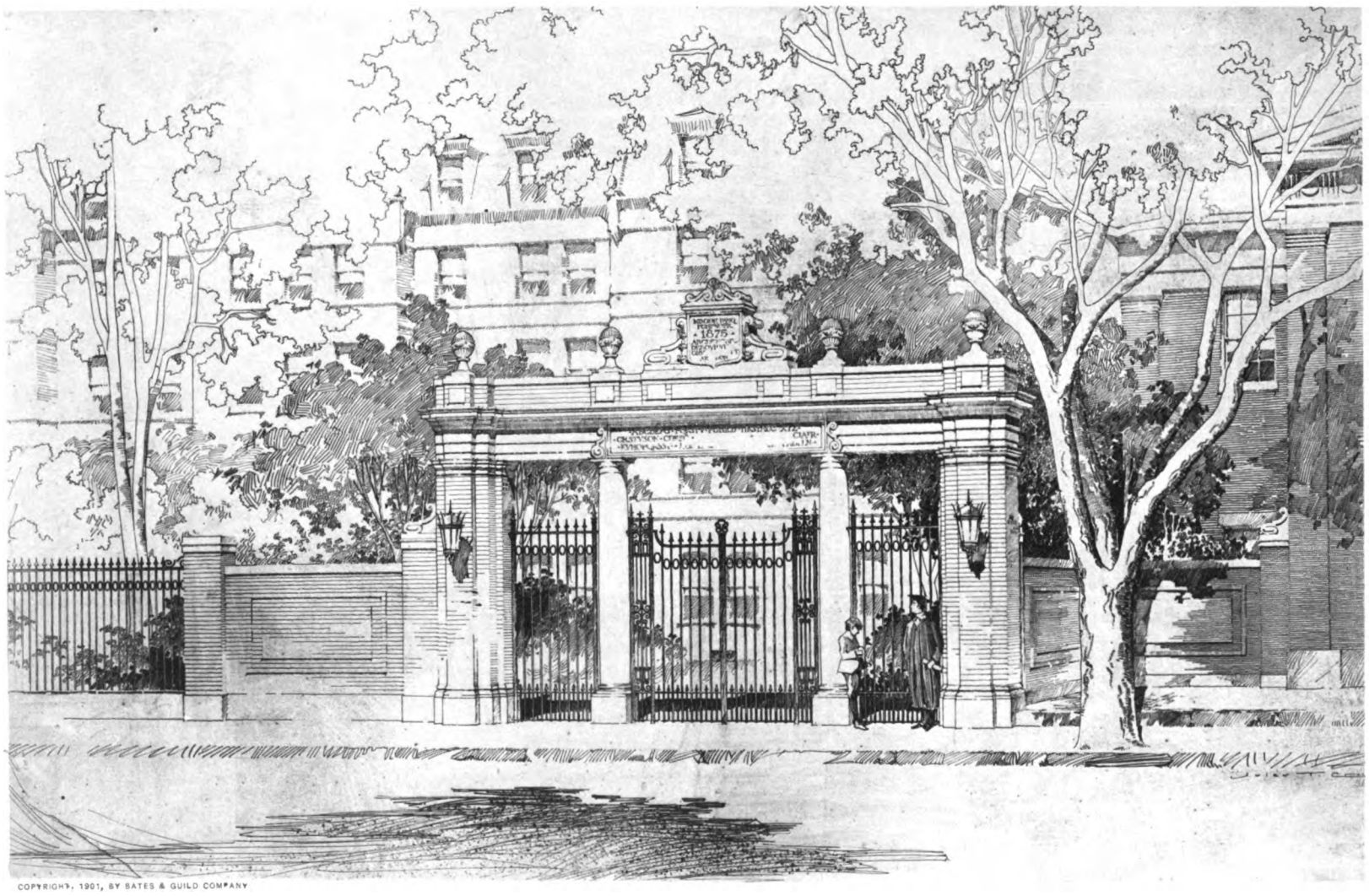

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MEMORIAL GATE AND LODGE, CLASS OF 1877, HARVARD UNIVERSITY.
MEMORIAL GATE, CLASS OF 1875, HARVARD UNIVERSITY.

McKIM, MEAD & WHITE, ARCHITECTS.

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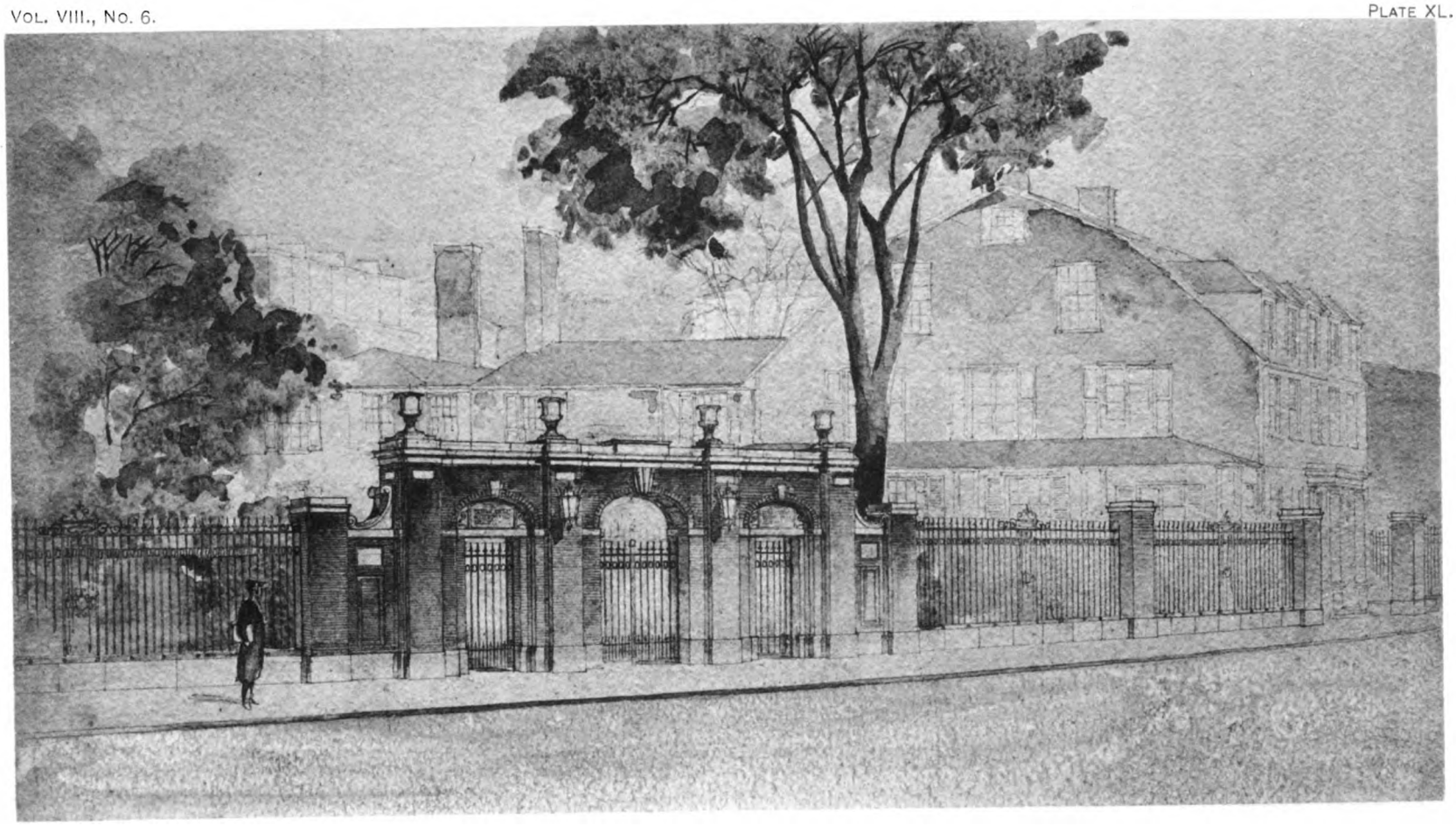

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MEMORIAL GATE, CLASS OF 1857, HARVARD UNIVERSITY.
THE McKEAN MEMORIAL GATE, GIFT OF THE PORCELLIAN CLUB, HARVARD UNIVERSITY.
McKIM, MEAD & WHITE, ARCHITECTS.

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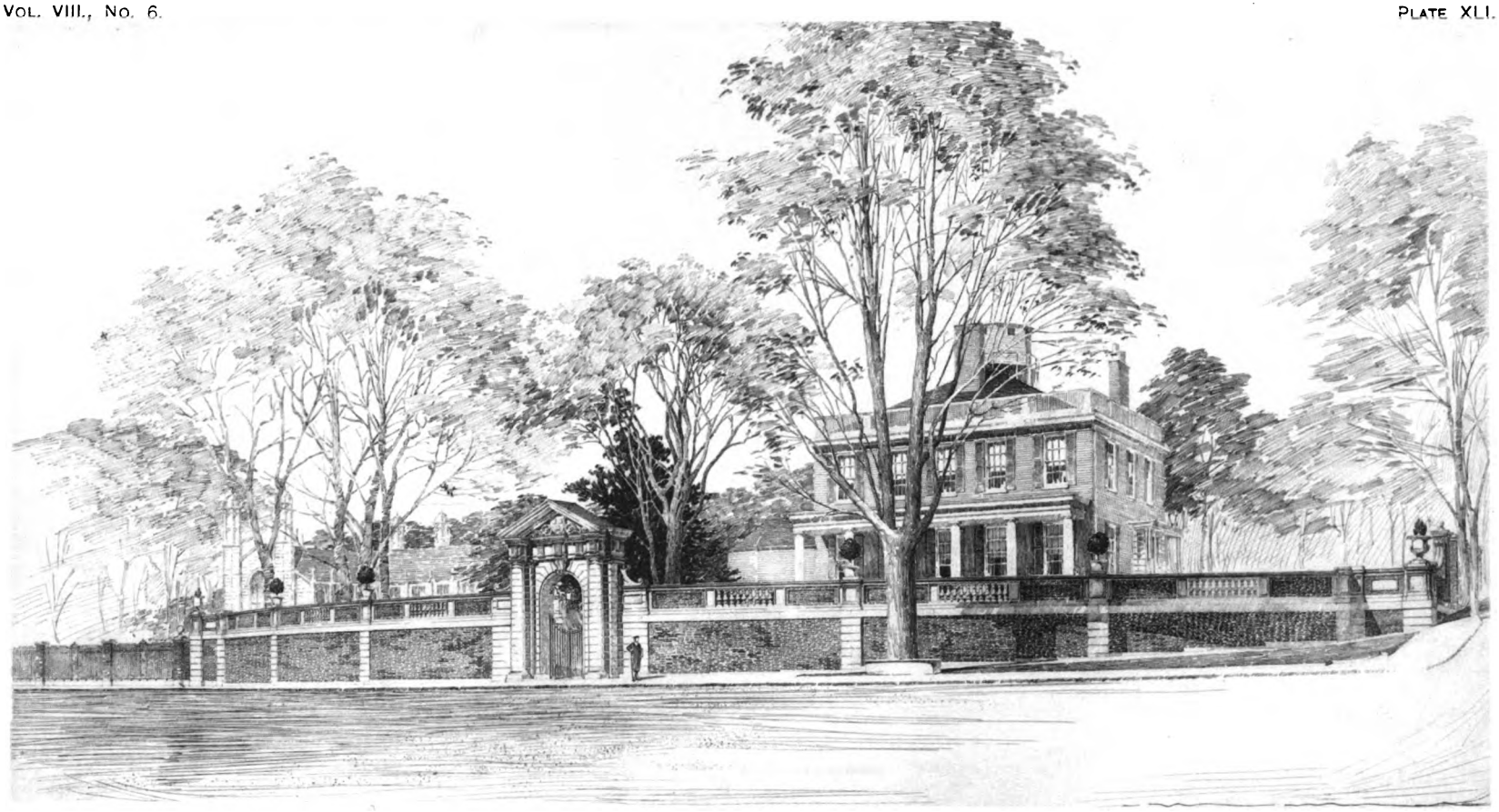

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MEMORIAL GATE, CLASS OF 1880, HARVARD UNIVERSITY.
MEMORIAL GATE, CLASS OF 1876, HARVARD UNIVERSITY.

McKIM, MEAD & WHITE, ARCHITECTS.

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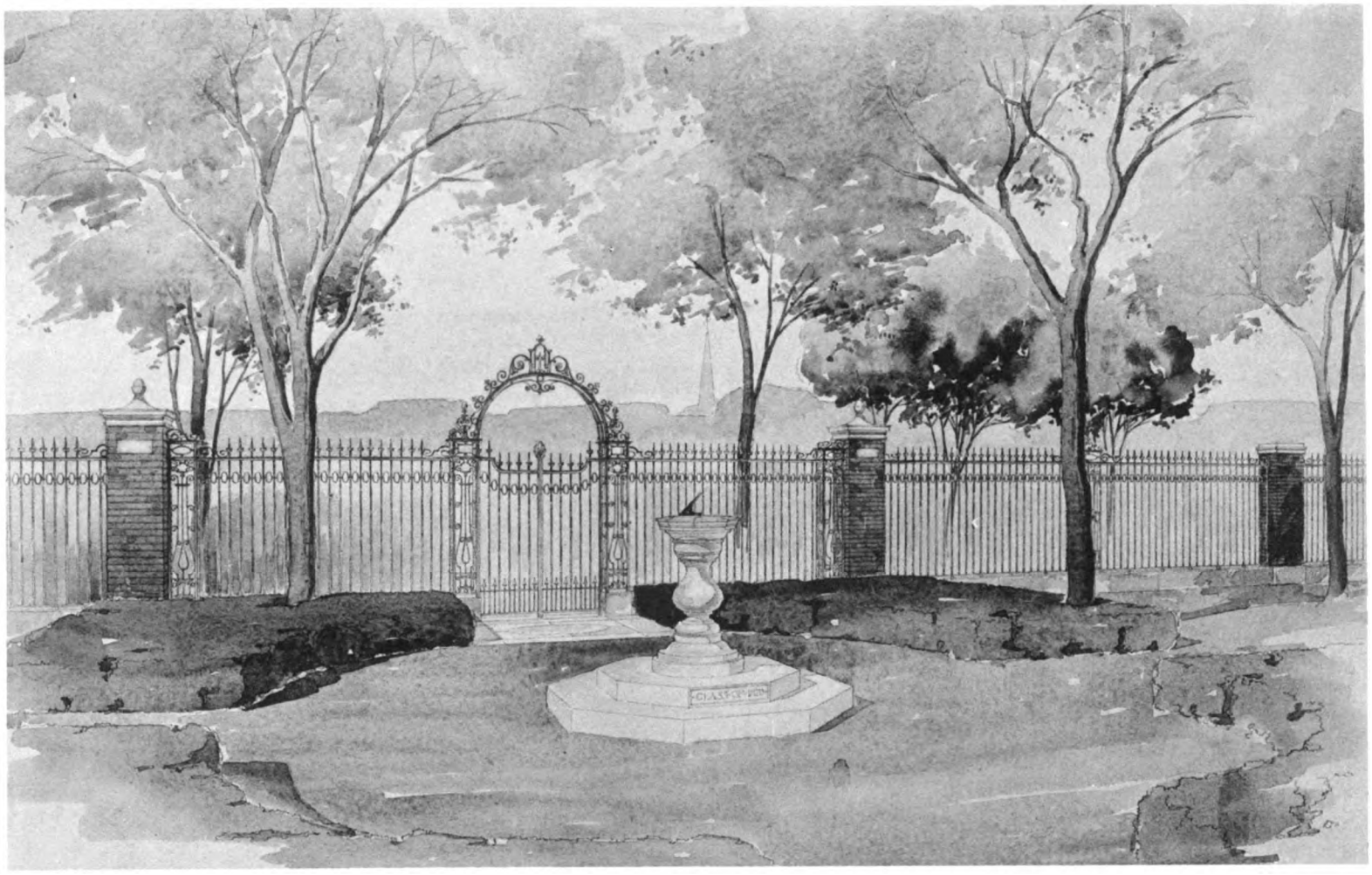

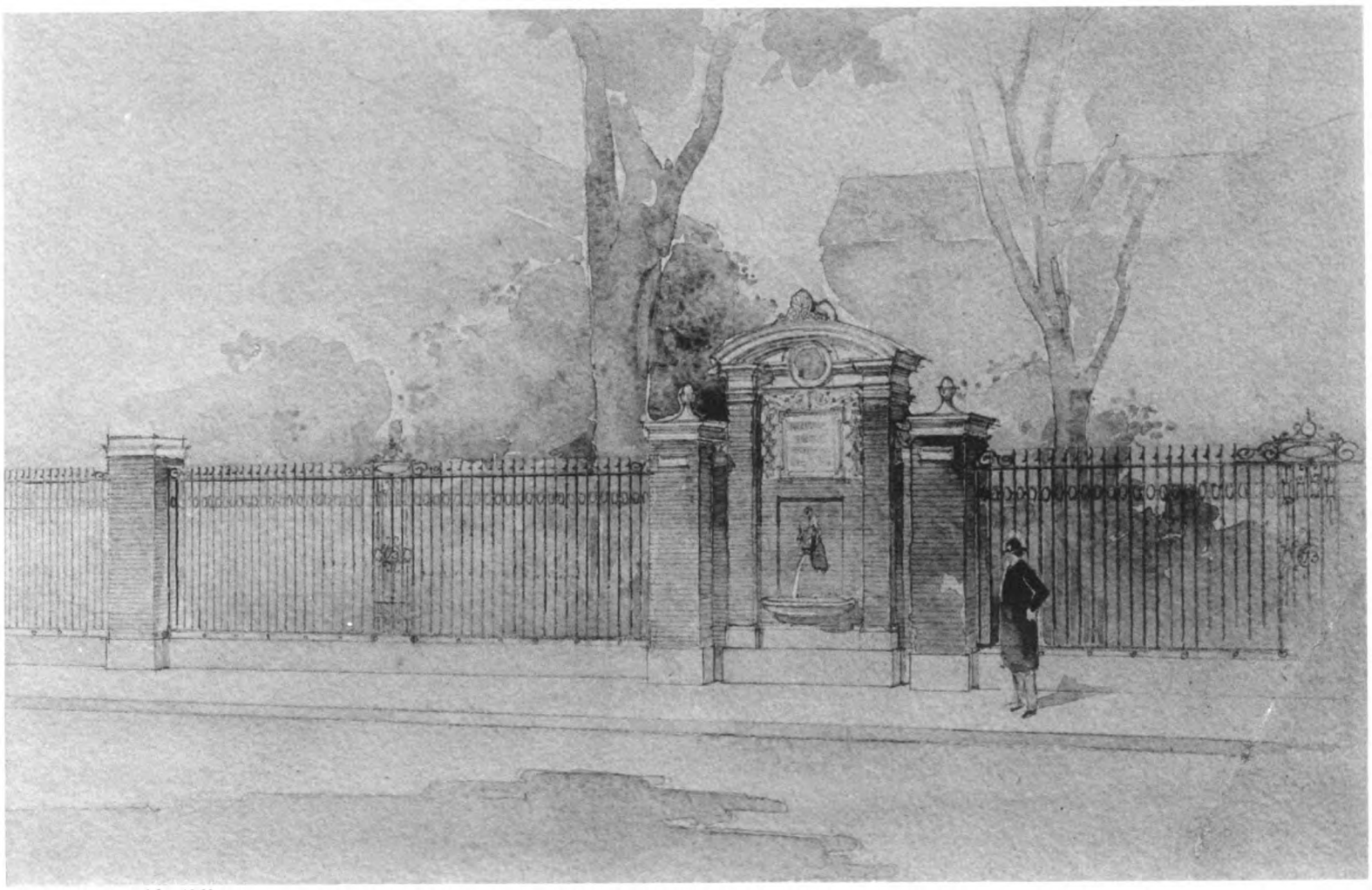

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MEMORIAL GATE AND SUN DIAL, CLASS OF 1870, HARVARD UNIVERSITY.
MEMORIAL TABLET, CLASS OF 1873, HARVARD UNIVERSITY.
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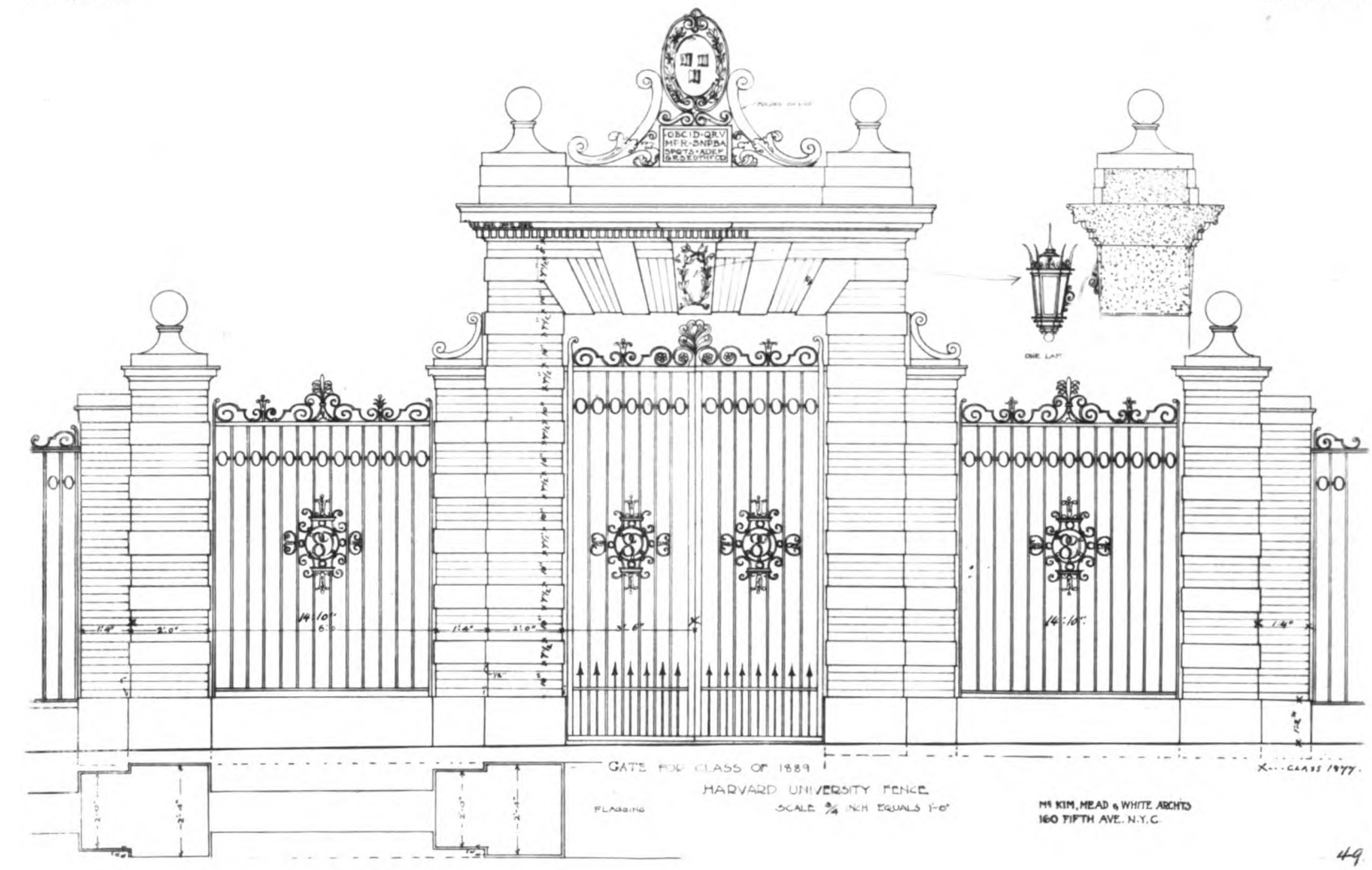
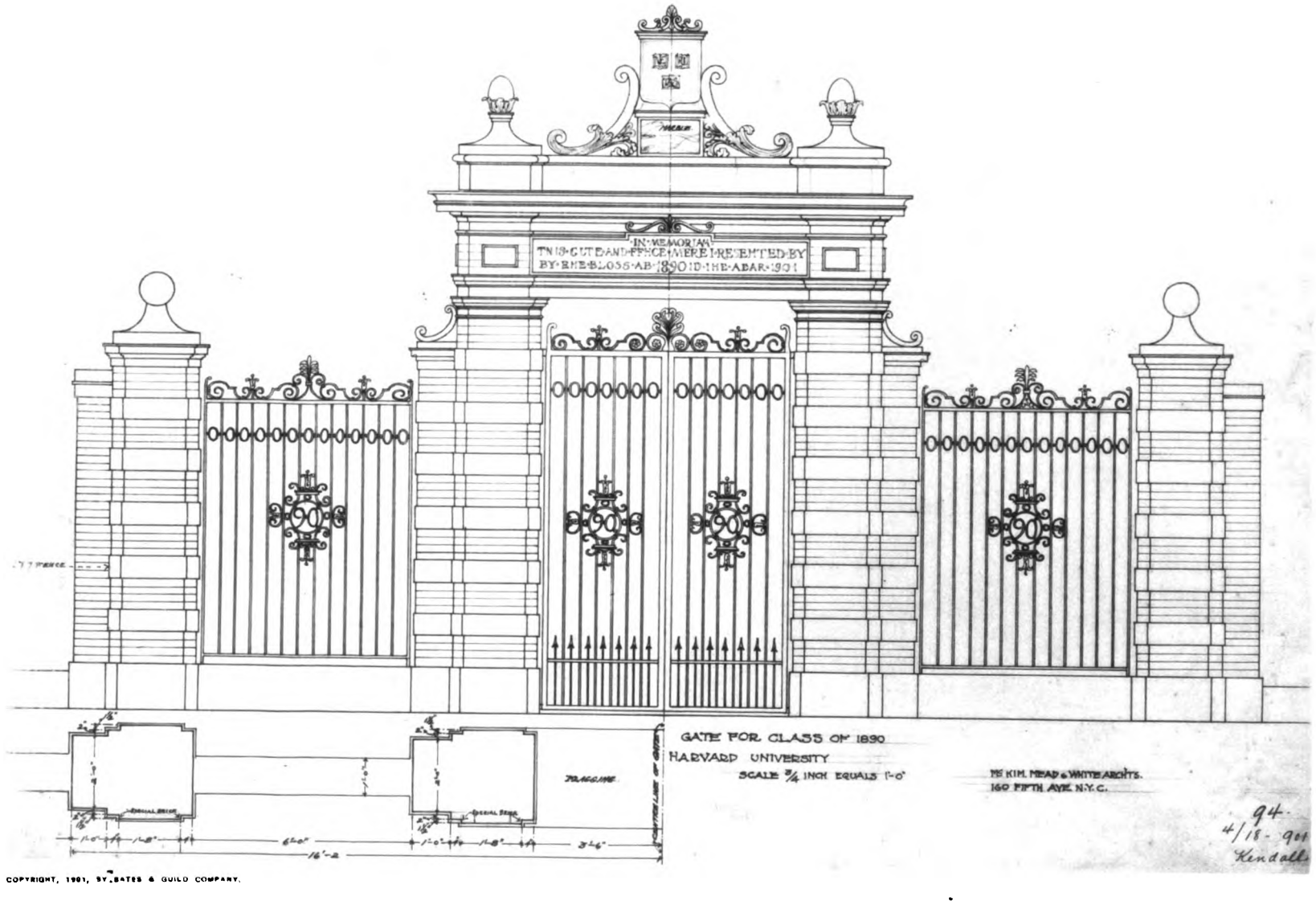
PLATE XLIII.





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MEMORIAL GATE, CLASS OF 1889, HARVARD UNIVERSITY.
MEMORIAL GATE, CLASS OF 1890, HARVARD UNIVERSITY.

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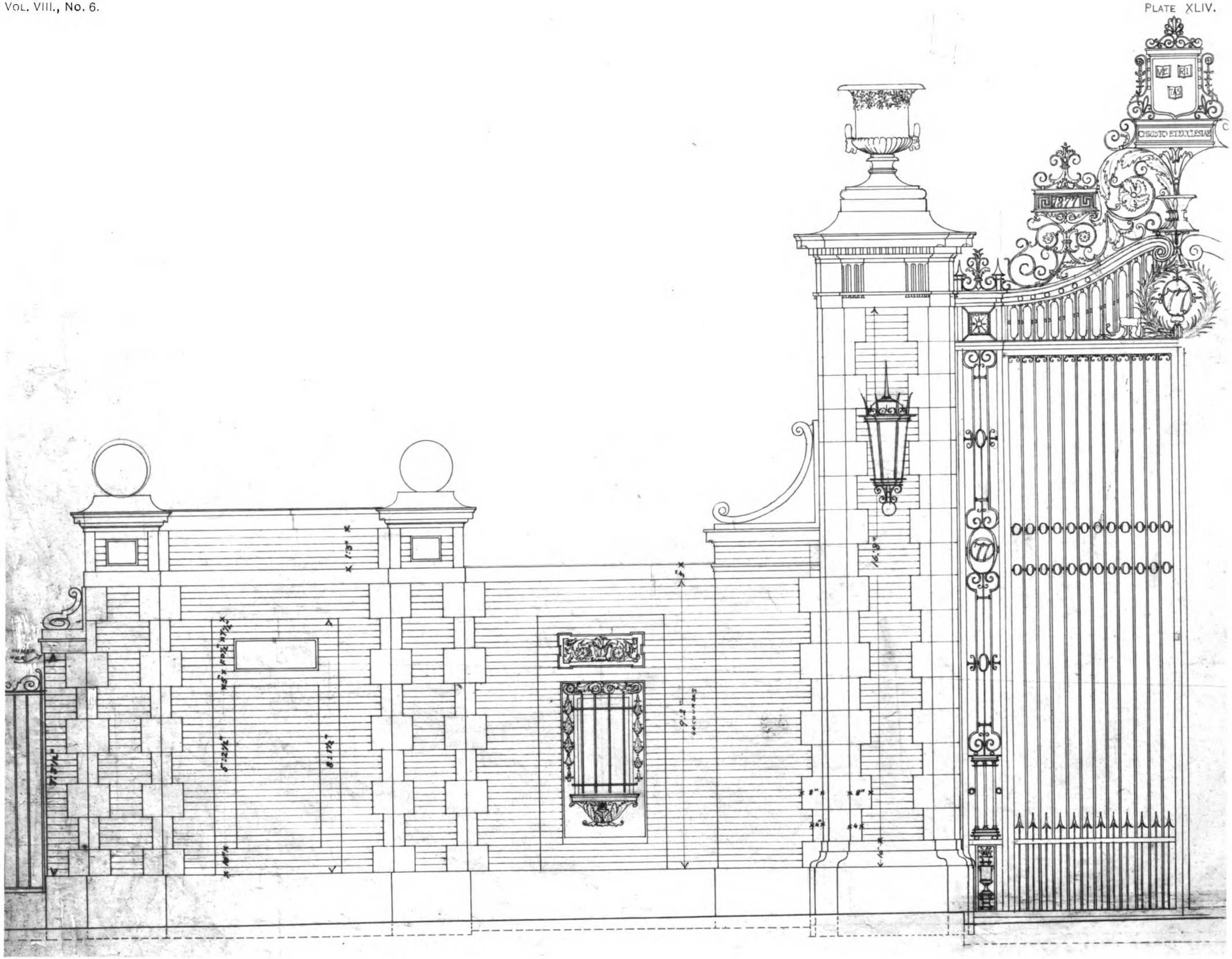
PLATE XLIV.



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DETAIL OF THE MEMORIAL GATE FOR THE CLASS OF 1877, HARVARD UNIVERSITY.

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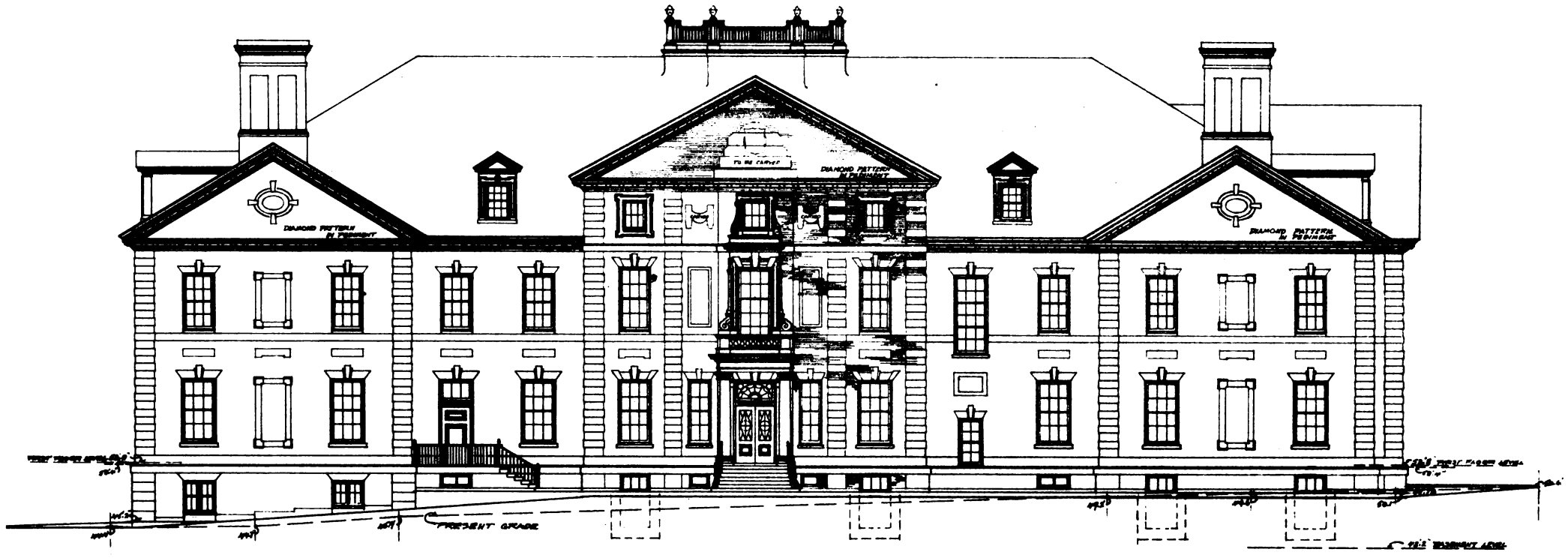

HARVARD UNIVERSITY CLUB
NORTH ELEVATION
SCALE 1/8 IN. = 1FT.

REVISED AND FIGURED. JULY 30, 1900

7—
June 1 1900
R. G. Hatfield

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BUILDING FOR THE HARVARD UNION, HARVARD UNIVERSITY.

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HARVARD VNIVERSITY CLVB
WEST ELEVATION
SCALE 1/8 IN.=1 FT.

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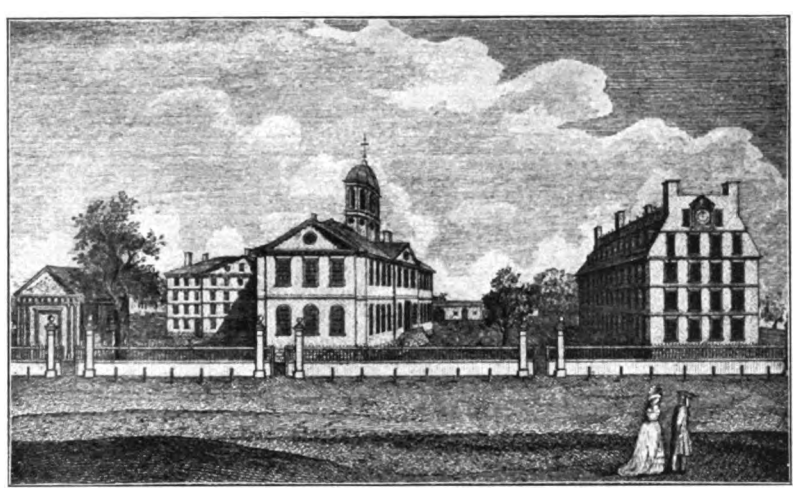
The Memorial Society, a body largely composed of undergraduates, and one having the welfare of University sites and traditions strongly at heart, is on record as having been opposed to the designs, and other sketches were prepared under the auspices of this society, expressing differing ideas in regard to the fence and its possibilities for many memorials in its mile or so of extent. The society favored a design recalling the earliest fence of a monumental character, which from the accompanying print made in 1790 and in one resembling it made in 1795, is shown to have extended from the south side of Massachusetts Hall to the north side of Holden Chapel. A drawing of the same portion of the Yard, made in the early part of the nineteenth century, fails to show this fence, but one is indicated similar to the old fence now being removed. One bay of this consists of granite



View of Massachusetts and Harvard Halls in 1790.
From the Massachusetts Magazine.

posts one foot square about twelve feet apart and three feet high, which are joined by two wooden bars three inches square with the corners uppermost.

In regard to the question of the memorial treatment for the fence the idea of its architects as expressed by Mr. McKim is that it should be treated frankly as an enclosure, as simple as possible in its parts, relying upon the gates for emphasis in the general design, with the memorials concentrated at those emphatic points.

The questions of taste and sentiment were silenced if not settled by the action of the Corporation in accepting Messrs. McKim, Mead & White's designs. The approval of these plans for the fence by at least eleven classes was shown by their prompt contributions towards its expense.

And so a graduate returning at Commencement time this year will find much added dignity in the approaches to the beautiful old grounds, though he will find some well known paths diverted and a strong contrast between the mellow tone of the oldest brickwork and that of the new. If he is interested in design he will enjoy the skill and consistency with which the problem of each gate has been solved. If he is a graduate of more than ten years' standing he may find an entrance carrying proudly in iron or stone his class numerals, and if he is critical I think he will fail to find a gateway quite so successful in design as the Johnston or Meyer Gates. There are in all eleven new entrances which are now standing or in the course of erection. The fence of which they are such important features will extend, by Commencement time, from the corner of Quincy and Harvard streets, the southeasterly limit of the University grounds, nearly to the Meyer Gate in the centre of the northern boundary. This will enclose the southern and western portion of the Yard as well as a small part of the northern. All of the fence referred to has been presented by classes previous to 1891. The later classes, which will have had more associations with the easterly portion of the Yard, will undoubtedly give further sections of the fence for that part bounded by Broadway and Quincy street, thus completing the enclosure.

The fence itself consists of open panels of vertical iron palings set into a continuous granite plinth and supported at intervals of twenty feet by plain brick piers two feet square capped by a simple corona with a small plinth above it. This cap is of Indiana limestone and the piers themselves of hard burned brick laid with Flemish bond and dark headers. Each bay of the fence shows in its centre a small circle bearing the numerals of the class contributing the section. This circle forms part of a narrow panel richer in treatment than the rest of the bay. While it is evident the English Georgian work of Wrenn and others has been studied, such as the examples at St. John's College, Winchester, the Banqueting House in Kensington Gardens, and the old gateways of such places as Carshalton and Sherborne Abbey, not the slightest trace of the merely archæological is apparent in any of the designs, and a conservative use has been made of the Georgian ornaments, the ball, with its modifications, and the urn and console.

The locations of the first gates, which one sees in approaching the University from Boston by way of Massachusetts avenue, were decided by the architects' plans for the future of that part of the Yard. The largest and most important gate on the south side, for instance, is placed on the axis of some much larger library than the present pseudo Gothic building. This would undoubtedly be central between the front of Sever and the end of Boylston Hall. The gate is at present practically on axis with the library door, which necessitates the moving of the driveway to the eastward of its old position, but the growing needs of the University will some day require a much larger library, and its position has apparently been well considered. The scheme for the arrangement of buildings in the eastern part of the Yard has influenced the location and treatment of the gate near the corner of Quincy and Harvard streets. This is to be on axis with some new building perpendicular to Sever Hall, and on the ground where Professor Palmer's house now stands. In order to open up towards the west the new Harvard Union the architects have rounded off the acute angle of the corner of Quincy street, and this gate is in the centre of the arc. It is an opening in a terrace wall about eight feet high, as the grade is much above the level of the sidewalk at this corner. This wall is surmounted by a parapet with alternating bays of open stone balustrade and closed panels of brickwork. The gate itself, built of limestone, is in the form of the Roman Doric arch order with a pediment which shows in its tympanum the Harvard shield supported by rich Roman ornament. A form of stone console connects the lines of the pediment with the level of the balustrade.

Gate for the Class of 1886.

Inside the gate a double flight of steps parallel to the wall leads up to the level of the terrace. This gate and the terrace wall on either side of it were the gifts of the class of 1880.

The large gate of the class of 1877, already referred to as the most important one on this side of the Yard, is the only carriage drive on the south, and is appropriately imposing. Its principal features are its great height, the effect of which is increased by the breaks in its main piers, the recessed position of the gate itself and the gate lodge of two rooms in its western wing, as well as the richness of its ornamental ironwork. The piers of the gateway itself are surmounted by urns, and in the crowning ironwork of the gate one sees the Harvard insignia and the numerals of the class which

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presented it. A console leads the eye from the main gate posts to the solid panelled wall immediately flanking them. This bit of solid wall on the west of the gate shows a grilled opening in its panel, while on the east side a small panel balances this treatment. The finishing balls and broken backed console are used in connec-

Gate for the Class of 1876.

tion with the gate lodge and its balancing angle of wall on the east. The quoins and the entablature, which latter shows Roman Doric treatment, and the other crowning members, are of stone.

At equal distances to the east and west of this main gate and at the ends of projected paths which are to run parallel to the front of Sever Hall and Appleton Chapel respectively, are the sister gates of the classes of '90 and '89.

Of practically the same dimensions and motive of design, the '89 gate differs in carrying a flat arch of rusticated brick and stone while the other posts of the same material and treatment carry a stone lintel. The design of each gate includes rusticated ball-topped posts on either side of the gateway proper with the iron panel-work between of a more ornamental character than that of the fence in general, and showing in its centre the numerals of the class.

Those detached piers are recalled by half piers against the posts of the gate itself. Each entrance carries above its cornice and held well into the air by Roman ornament, modifications of the Harvard shield with its three open books. These insignia are shown above a well raised plinth. In each case and on this plinth the upper terminations of the posts are marked by balls in the case of the '89 gate and by the pine cone ornament in the other. The Porcellian Club has presented the gate opposite its club house, near the corner of Holyoke street, which terminates the path that passes by the front of University Hall. This entrance is to be called the McKean Gate in honor of the founder of the club. It is heavier in appearance than any of the others, and its central feature is a massive brick arch carrying a stone pediment and showing between the plain stone impost and the cornice, panels of stone which lighten its upper portion in appearance. The ironwork both of the gate itself and its flanking panels is

Gate for the Class of 1875.

severe, and a plain iron lamp hangs from the centre of the soffit or under side of the arch itself. This arch with the adjacent bays on either side is recessed from the main line of the fence, and twin brick piers dignify the point of departure from this line. The recess shows two very simple stone seats.

No fence is to be built in front of Wadsworth House, and the path which ran beside this building on the west has been discontinued. The gateway of the class of 1857 is at the end of the old path running diagonally across the triangular bit of land between Dane Hall and Wadsworth House. This entrance, in close proximity to Dane Hall, is built with proportions which suggest it, being long and low. It consists of a strip of wall pierced with three flat arches, the divisions and the ends being strongly marked with wall strips. The whole is surmounted by a stone cornice with low plinth, above which it carries, over the wall strips, finishing urns.

The triple-arched entrance itself is separated from the fence proper by a section of panelled wall on either side. The memorial tablets in this case are placed in the tympanums of the side arches, which are filled in above the line of the impost, and lamps are placed at this height on either side of the central arch which, by the way, is wider than its neighbors.

Gate for the Class of 1874.

Through this arch one has a charming glimpse of the white front of University Hall, a foretaste of the still finer view to be obtained through the Johnston gateway.

Just north of Dane Hall, the old law school, and connected with it by an angle of solid panelled wall, is the memorial of the class of 1875.

It is a gateway with the lintel treatment of a continuous stone entablature, supported at its ends by brick piers and at two other points by Roman Doric columns of stone. The frieze of the entablature is omitted, as in the caryatid porch of the Erechtheum at Athens, and the broad architrave shows three fasciæ. The lines of piers and columns are carried on above the entablature by stone posts with a modification of the ball ornament. Over the centre of the gate and above its low attic of brick and stone is raised a large shield supported by consoles. This will carry an appropriate inscription, while there is further opportunity to do honor in words to the University or the class, on a tablet which covers the architrave and reaches from column to column on the outside. Here again as in the '77 gate the piers are refined with breaks.

Memorial for the Class of 1873.

Ironwork fills about three quarters of the height of the three bays, but only the wider and central one is used as a gateway. This gate terminates a path which runs between Matthews and Dane Halls, and this is a continuation of the walk which bounds the south side of the old College Yard or quadrangle.

The path from Dane Hall toward Massachusetts and between that and Matthews has been moved, not only to accommodate itself to the new gate but to give it its rightful form. It will carry one less abruptly to the narrow pass between Massachusetts and Matthews and thus open up another vista with the fine old University Hall as its centre.

In the main line of the fence between the gate just described

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and the Johnston Gate is the memorial of the class of 1873, seven sections of fence, not in this instance with a gateway, but with another feature as its emphatic point. This is a portion of solid wall carrying a memorial tablet of slate with a carved architectural enframement and enclosing wall strips. The whole is surmounted by an entablature breaking with the wall strips, and circular pediment crowned with an anthemion antefix, and showing in the tympanum a circular disc or bull's eye of warm reddish marble. This memorial is recessed slightly, and is grouped with flanking gateposts capped with simple ornaments. The original design for this feature shows a panel and fountain beneath the tablet, but as executed both are absent. Between the '75 gate and Massachusetts Hall there is a decided rise in the grade which is hardly noticeable in the line of the fence, though the sections are frankly stepped to meet it. The gates on the northwest borders of the yard are, consistently with the older buildings there, lighter and simpler in character. In the memorials of 1874 and 1886 the piers of the gates are but the common fence posts with a more elaborate cap, with crowning ornament, while the gate itself is supported by iron uprights attached by narrow ironwork panels to the piers, and carrying over its flat arch a wrought iron lamp supported by scrollwork of the same material most happily used. These two gates balance on the main axis of Holden Chapel, the '86 gate to the north of it and that of '74 to the south. The latter is immediately opposite the old disused doorway in Hollis Hall and marks the termination of a path leading diagonally across the old "Tree" enclosure to the front of Holden Chapel. Here this path meets that from the '86 gate which is the one used by Law School men. This has an axial relation to the centre of Stoughton Hall.

To the memorial of the class of 1870 the architects have given the lightest treatment of all, and its more delicate iron work arch is directly on axis with Holden Chapel. Between the building and the gate a sun dial is to stand, quite appropriately in the vicinity of one of the three oldest buildings in the Yard.

The relation of the new Phillips Brooks House to the street is such that probably no fence will be erected in front of it. This relation, or lack of relation, to the street is compensated for in the distinction which is given to the position of Holden Chapel, central between two semi-quadrangles.

The '76 or Holworthy Gate, on the north side, which one passes under on the way from the Yard to the gymnasium, is a development of the idea of the entrances last mentioned. The immediate support of the gate itself being of iron instead of brickwork, it has added dignity in its size and also in being recessed in a semicircular plan, while the point of departure from the line of the fence is made more important by a high corner pier capped with cornice and ball. With the sections of fence contributed by the class of '76 the enclosure for the time being ends. With the plan of the grounds before one and with a knowledge of the changes of paths and of axes, and with a suggestion of the building possibilities, it is interesting to surmise in regard to the positions of future gates. Their design, with such precedents close at hand, can hardly fail to illustrate at least two of the great underlying principles of all art, harmony and balance.

Recent Buildings at Harvard University.

By Herbert D. Hale.

IT IS generally known that many changes have been made in the old University City, but I am sure that a graduate returning for the first time in ten years could hardly believe his eyes, if he were to spend a morning where he had passed his college days.

It is always hard to tell a long story in a few words, and so it seems almost impossible to fully describe, in short space, the great number of new buildings that have been constructed around Harvard College since the latter eighties.

A description of this sort has to cover a good deal of ground and so if I touch more especially on the more important buildings, a part may perhaps be left to the illustrations and the reader's imagination. Such a description should be simple enough for the eager freshman who is coming to Harvard this fall, and full enough for the graduate who is just back for his first Commencement since

Court of Randolph Hall. Coolidge & Wright, Architects.

the war. Just a word about the old buildings, but more about the new. A great deal about the new Harvard Union, and as much more about the other club buildings as will not irritate the immensely superior, yet always attractive, members of said clubs. A complete directory of the new dormitories, with their virtues and faults, from Claverly, Randolph, Dunster and Fairfax down to

Perkins Hall. Shepley, Rutan & Coolidge, Architects.

the little buildings which rival College House in their unsympathetic surroundings. A dissertation on the new Architectural Building and the Engineering School near by. A religious commentary on the Phillips Brooks House and the Semitic Museum on Divinity avenue. Nothing about the new gates, for Mr. Swan has sung of them in another corner of this issue, and then a respectful glance at the Annex that was, Radcliffe that is. Do

Randolph Hall. Coolidge & Wright, Architects.

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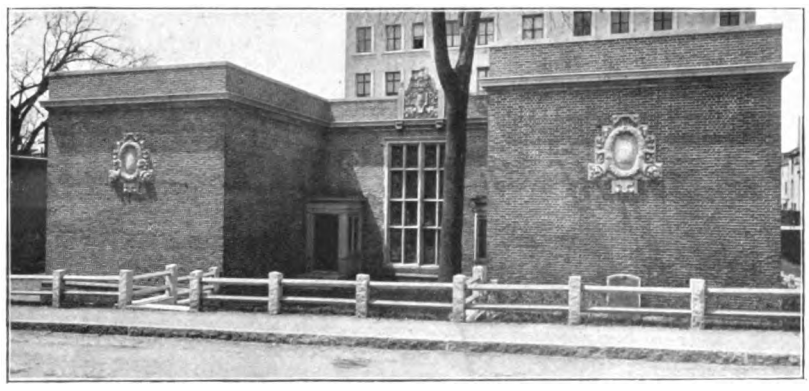
CONANT HALL. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

you remember how Dolly in "Rollo and Cambridge" said, "I am now Dolly but will be Ann exed?" This is the same place, dear reader, although lately having fallen heir to the superior name of Radcliffe.

It is said that when old Judge Hoar was the arbitrator between two men, his only regret was that he could not decide against both. "Both" in this case might well mean the building we consider and the architect who built it, and a decision against one is likewise against the other. It will be seen, I fear, that there is no great occasion here to emulate the Judge, for with almost no exception the new work of Harvard is good work, and serious work, done by architects of experience, — men who have studied at the old College, who know its traditions, and who rejoice in the opportunity given them of adding in a material way, however small, to the well-being of the University.

There is my text, kind reader, and if you have gone as far as this, I would advise you to begin reading something else, for this article is to be something like the front page of "Country Life" in the advertisements. The illustrations are so good that you are anxious to see what they are all about, and when you have found out, why then you will be fooled, because I fear I can tell you but little more about the picture than you knew before.

The College Yard is really much as it has always been; the old buildings are still there, and the new ones are gathered about on the surrounding streets. University is still the centre where all paths cross, and despite the new dormitories and lecture halls, it is perhaps the most satisfactory building in Cambridge, as you see it across the Yard. It is the old story of perfect proportion and simple lines. It is beautifully set off, as much by the old elms as the mournful outlines of Thayer and Weld Halls which stand on either side. The Dean, I believe, still holds forth in the upper story, and his well-known amiability of manner is no doubt reinforced by constant association with this lovely old place.



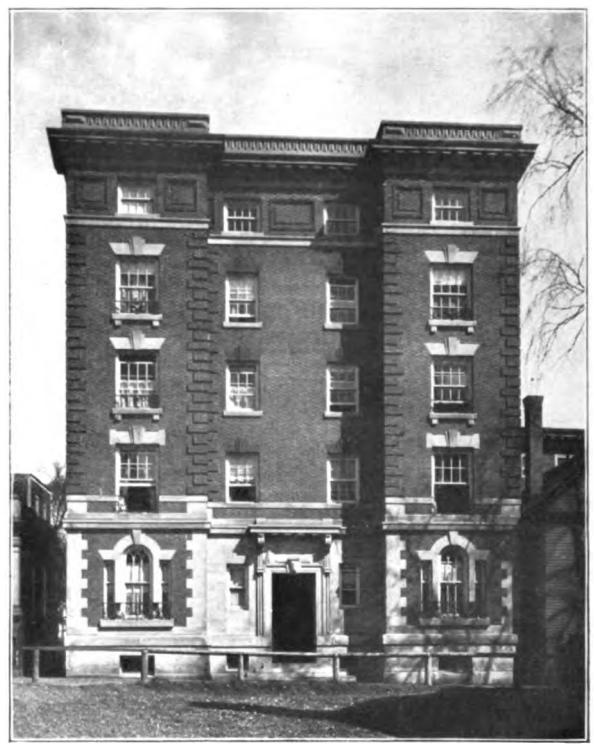
BIG TREE COURT SWIMMING POOL. R. CLIPSTON STURGIS, ARCHITECT.

But across from University steps we can see that massive gates and a high iron fence have taken the place of the low wooden rails, which used to surround the yard long ago. Old Massachusetts and Harvard Halls still stand, lovely types of simple old Colonial work, which have given inspiration to almost all the new buildings rising near by.

A little to one side are Stoughton and Hollis, other examples of that simple, unaffected style, a little prim perhaps, but wholly dignified and satisfactory, which has set its stamp on Harvard buildings past and present. The rear windows of these buildings look out on the famous old elm tree, "The Tree," Harvard men call it, around whose thick trunk so many garlands of flowers have been bound for Class Days that have gone by. But "The Tree," like the buildings about it, has been outgrown and has been left for the Delta beside Memorial Hall, where graduating classes can have more room in their battle for Class Day flowers.

Still further on at the north side stands Holworthy, a name which somehow recalls, more than any other, the feeling of Harvard spirit. It is a fine old building, with large low rooms, whose front windows command a view of the entire Yard and whose rear windows look out on what was once Holmes and Jarvis Fields, where Harvard fought its battles at foot ball and on the track

Here our list of the attractive old buildings comes to a sudden stop; the quadrangle is completed by Thayer, Weld, Grays and Matthews, frightful reminders of the architecture of thirty years ago. They are hardly in keeping with the lovely surroundings, yet they are so much a part of the old place that it would seem a shock to have them go. Like the old walnut furniture at home that has been dear to us, they are so full of tradition and association that we scarcely mind whether they are ugly or not.



APLEY COURT. JOHN E. HOWE, ARCHITECT.

I have dwelt a little upon the old landmarks of Harvard College, because these buildings have so evidently inspired the work that is now being done. With few exceptions we find in this new work ideas drawn from Hollis and Stoughton Halls, Holworthy and old Massachusetts; red brick walls, laid in Flemish bond, relieved here and there with trimmings of white Bedford stone, cornices of simple classical line, with either dentils or modillions, and the windows dotted with many panes. It would seem that in no other style could so many buildings have the same feeling, although designed, as they were, by such different architects.

One can hardly say that any one of these new buildings stands out as a remarkable conception: a Rodin among the other statues of a gallery is apt to at once assert its superiority to its fellows; a Monet hanging with other canvases beside it throws out a brilliant sunlight that attracts us from all the rest. Charles Garnier's Opera House at Paris is a unique conception, carried out with originality in almost every detail, but with these new Harvard buildings there is nothing strikingly original. With great good sense they are made to conform to the same general idea, the same color scheme, and they are built of much the same proportions, of materials similar, except in small details. The Harvard Union, the Architectural Building, Phillips Brooks House and Randolph Hall and many others, all feel the influence of these old buildings in the Yard of which we have spoken above.

But to speak of these buildings more minutely, let us first glance at the dormitories and see what changes have been made from the time when we were in College, dear reader, and looked out on the old elms of the Yard from the window seats of Holworthy or the hospitable steps of Weld.

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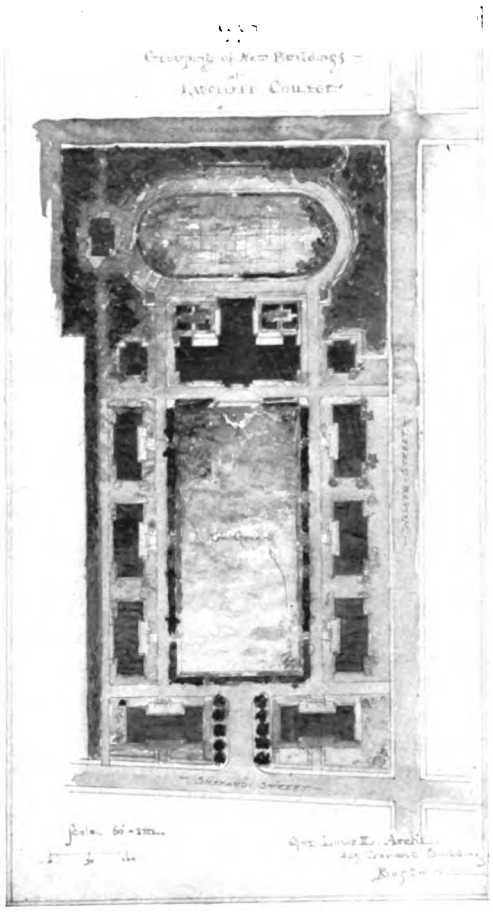
For fifteen years ago, the average lad coming to Cambridge looked forward to having a room in the Yard. The Yard was the centre of all things, as it should be, and a room in Weld or Matthews was a Mecca to which all good students turned their steps; but even better still were the famous old rooms in Holworthy, rooms where one's father and grandfather may have been before, — rooms filled with old memories and traditions. There were other good dormitories, too, around Harvard Square outside the Yard. Holyoke House, belonging to the College, is one, and though its halls and stairways were as dark as a ditch, there were good rooms with adjoining bath rooms, which were well rented. Hilton Block and Little's Block, owned by private individuals, also looked out on the Square, and these buildings were, I think, even more comfortable than the average college dormitory. Besides these there were Beck Hall, popularly supposed to be for the gilded aristocracy, and College House for the poor and needy. Then way across the yard somewhere beyond Memorial Hall, there was Felton Hall, and I believe others, which naturally were unpopular on account of their distance from the Square. And though other buildings have sprung up in the same locality, I believe this same feeling has made them unsuccessful as investments.



Block Plan for New Buildings at Radcliffe College.
Guy Lowell, Architect.

But the College has grown tremendously in these last few years, and dormitories have sprung up like mushrooms. The old sentiment about the Yard, has, it seems, begun to fade away. The average boy cares more for the joys of a swimming tank and a handball court, than he does for the hospitality of old Holworthy, tradition or no tradition. Possibly the parents are more able to supply luxurious quarters than they were a quarter of a century ago, and we find that in this short space of time the centre of attraction has passed from the Yard to the large dormitories built south of Harvard Square. Here are Claverly Hall, Randolph Hall, Dunster and other large dormitories, and these are without exception fine, well planned buildings, arranged in every way for the comfort of the college boy.

Claverly Hall was the first of these new buildings to meet with immediate popular favor. Mr. Wetmore, of Warren & Wetmore, the New York architects, realized perhaps before any one else, that the young man of to-day, who has spent a hard day at college lectures and out-door exercise, likes to have the most comfortable kind of a room. He is not anxious to break the ice in his pitcher of a morning any more than you or I are, and he had rather, all things being equal, have his own bath room than use the Gymnasium baths when he gets to them late in the afternoon.

So Claverly Hall was built with large rooms for the students as living rooms — bath rooms for each room and a delightful swimming bath to jump into afterward, kept at just the proper temperature, whatever that is — and a handball court where one could exercise at any time of night or day.

Claverly was such a success, that Randolph Hall was next built just across the road. Randolph is a very attractive building with its wide, rather formal forecourt looking out over the lovely old Apthorp House, one of the charming bits of Colonial work that has been left us. Messrs. Coolidge & Wright, the architects of Randolph, divided their building into four or five distinct divisions — each reached by a separate staircase — thereby saving a large amount of space that would have been lost in stairways, and at the same time lessening the chance of fire spreading from one end of the building to the other. One of the especially attractive features of Randolph is the large lunch or breakfast room on the first floor of the building. Penfield has decorated this room with very clever poster decoration, giving a glimpse of varied forms of Harvard athletics, and the room has become very

Gymnasium, Radcliffe College. McKim, Mead & White, Architects.

popular to the men in the building. There is, of course, the necessary kitchen and its accessories; while in the basement there is a handball court and rooms for bicycles for those of an athletic turn of mind.

Randolph has been such a success that there is some talk of its being enlarged, so as to take up the space on the other side of the court, leaving the old Apthorp House, which I have spoken of above, to form the central motive of the new side of the enclosure.

I have dwelt a little at length on these two dormitories, as they certainly are types of what are called the "outside" buildings, not under college control, towards which we are distinctly tending, and very good types they are.

Provided one can afford it, it is much easier to obtain a room in these buildings than in those owned by the College, for the College rooms are distributed by lot in a way which has become quite unpopular to the students. Men looking for College rooms have to write a list in order on a piece of paper; these papers are placed in the President's hat, and the bursar, who is now Allen Danforth, selects by lot just the spot where the hapless neophtye shall spend the rest of his college days; so although you may hope to be at No. 44 Matthews, you may find yourself placed by fate in the top of Grays or the bottom of Thayer.

So the "outside" buildings are much sought after, and these

The Harvard Union. McKim, Mead & White, Architects.

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two, Randolph and Claverly, are perhaps more popular than the rest; for in Claverly, and it may be in Randolph too, one is elected, as it were, to a Club. This makes it difficult for some and simple for others, and the consequence is, that all the inmates know each other, and all is as lovely and serene as possible.

Perhaps the most elaborate dormitory at Cambridge is Dunster Hall, a little way from the Square on Dunster street. This building was designed by Messrs. Little & Brown, and is one of the few buildings which is not built of red brick, in what might be called the old "University" style. It is constructed of white Indiana limestone, with a leaning perhaps towards the more modern French work. On passing through the attractive entrance and vestibule, we find ourselves in a large open court, extending to the top of the building and being lighted from above. Corridors and stairs look out on this court from every landing, and the effect is really quite striking. Most of the first floor is laid in elaborate mosaic and the wood finish is of dark oak. The staircase is well studied, the balustrade being of rich wrought-iron work. An innovation in this building was the elevator, which, I believe, is the only one in use in Harvard dormitories. The rooms are well arranged with bath rooms attached to each small suite.

Detail of the Architectural Building.
McKim, Mead & White, Architects.

But the owners of Dunster were not content with all the advantages they had offered to their tenants, and have improved their property by a new addition, which contains the omni-present swimming bath and hand-ball courts. This building is called "Big Tree Court," although it is really almost a part of Dunster Hall. It was designed by Mr. R. Clipston Sturgis, who has done so much good English work. It has its name from the fact that a large elm tree stands in a small court which opens towards Holyoke street. The exterior is rather striking, the principal motive being the large leaded glass window, which lights the swimming bath beyond. This little building is extremely interesting, and though, like Dunster, it differs from the prevailing College style, it is none the less satisfactory, and the change is rather a rest to the eye. The interior is extremely simple, with a great deal of beam work and wood work showing, leaving good wall spaces which may be more elaborately finished in the future.

Apley Court is another of Mr. Wetmore's dormitories, and fronts on Holyoke street just below the Hasty Pudding Clubhouse. This is the work of Mr. John E. Howe of New York, and though small, is a very striking building. The façade is carefully studied in the prevailing style of which we have said so much, and is more than satisfactory in its general proportion.

Fairfax Hall is still another dormitory. This building is no other than the old Hilton Block, remodeled and revised, with all possible modern improvements. The cornice with its striking shade of green, takes away a bit perhaps from the effect of the façade, but this is more than equalized by the excellence of the doorway which is a well studied piece of work.

Perkins Hall and Conant Hall are two others, built within the last five or six years, designed by Messrs. Shepley, Rutan & Coolidge. These are both good, sensible looking buildings, with no fuss and feathers about them. They are full of rooms and full of windows, and what more could a student ask for? Perkins, especially, with its two pediments facing Jarvis, decorated with the Harvard Coat of Arms, is decidedly attractive. If its sides were covered with ivy, and it formed the end of a quadrangle as perhaps it may, and its color was mellowed by the winters and summers of a hundred years, Perkins would make a lovely building indeed.

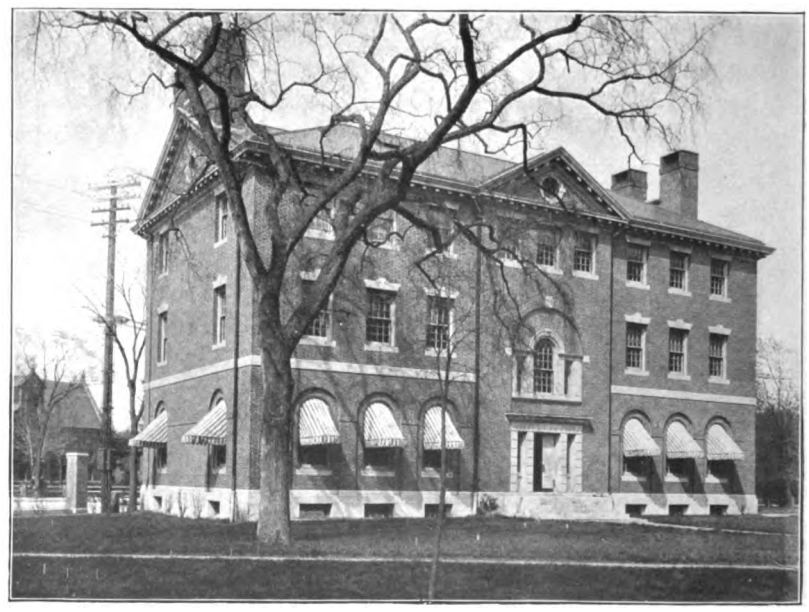
House of the A.D. Club. J. Harleston Parker, Architect.

The authorities who are laying out the grounds for the future Radcliffe buildings have certainly taken a step in the right direction. The land purchased is admirably suited for the purpose in hand, situated as it is, but a short way from the other buildings of the College.

Mr. Guy Lowell has been retained to lay out the scheme for the grounds, and our illustration shows his arrangement for the future buildings. The scheme shows an admirable disposition of the grounds, and is gracefully carried out. The large entrance gates from the main street lead directly into the quadrangle, around which will be grouped the dormitories to be eventually used by the College. The old elm trees already growing are carefully retained in the scheme, and other trees and shrubbery are added around what, I suppose, will be the Radcliffe Yard.

At the end of the quadrangle, directly before the entrance, a large building is indicated, which should be the key-note of the scheme. Nothing definite has yet been decided as to what this building shall be, but from Mr. Lowell's sketch, it would seem that it should become the common meeting ground of the Radcliffe students, perhaps a Radcliffe Union for girls, with club rooms on either side and a large dining room in the rear. A few small buildings are grouped around this main point, on the right the President's house and on the left the power house, which should provide heat and light for the buildings around it.

In the rear of the plan is a large stadium, surrounded by green hedges and trees, where girls can run races or play basket ball as pleases them best. Part of this ground is to be laid out for tennis courts; there is room for five o'clock tea tables, and no doubt the spot will be immensely attractive. Of this group of buildings only one has been started, and that is Mr. A. W. Longfellow's dormitory, which has the place of honor by the front entrance. This



Phillips Brooks House. A. W. Longfellow, Architect.

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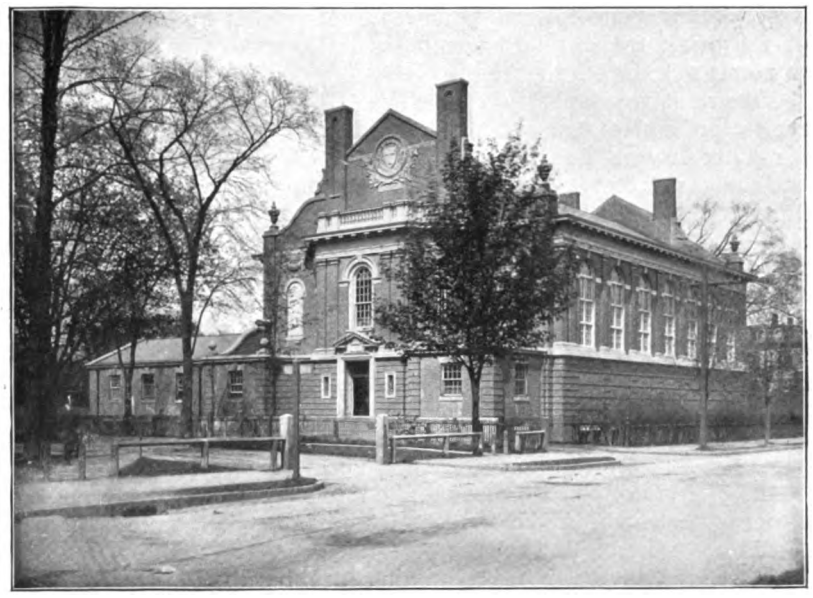
building has the usual rooms and bath rooms common to a dormitory, and is also provided with a large dining hall on the first floor, with kitchen, etc., below. It is to be hoped that a few years



RANDALL DINING HALL. WHEELWRIGHT & HAVEN, ARCHITECTS.

more may show as great a change as there has been around the Harvard Yard, and that Mr. Lowell's scheme will be successfully carried through.

The most important building that has as yet been erected for Radcliffe College is the Gymnasium, lately completed by Messrs. McKim, Mead & White.

The plan shows on the second floor the large gymnasium with stairs to the running track above and the instructor's platform on one side. Below on the first floor are the lockers with rooms for the director and special classes in gymnastics, while in the basement below is the large swimming pool and the necessary heating arrangements for the building.

The elevation is very striking and shows a number of well chosen classical motives. The front porch with its four Doric columns stands out from a large bay, which is built almost entirely of brick, save for the stone pediment above and the occasional voussoirs built into the arch above the door. The large wall surfaces of the Gymnasium are severely panelled in brick, while the small casement windows above, opening on the running track, are attractively broken up by the most familiar of old classical tracery.

The tower above the roof certainly gives a character to the building, but whether it should be especially built on a gymnasium it is no little difficult to say. These many sided Colonial towers have seen service on churches and stables, gymnasiums and even the grand stands of a race track, but in the present case, it must be said that the tower is in keeping and adds vastly to the general effect of the building.

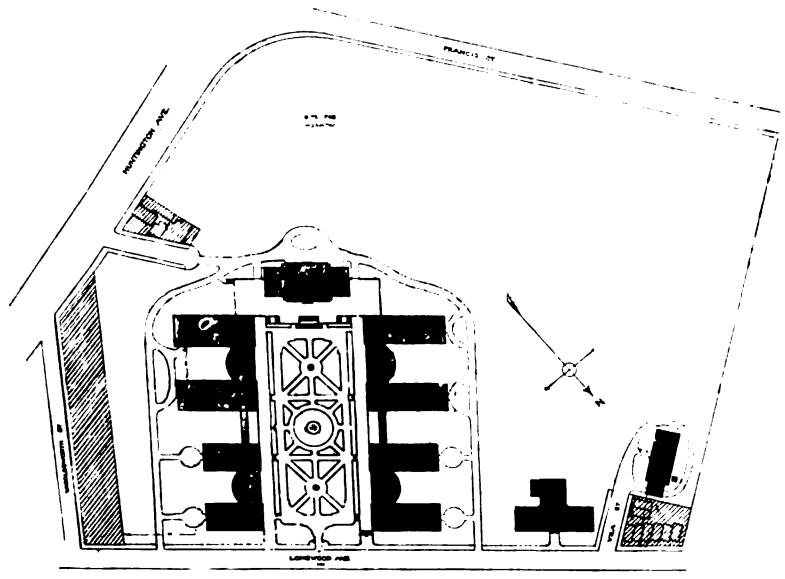
Perhaps none of the new buildings at Harvard has proved so interesting to the graduates at large as does the new Harvard Union. All credit for such a club is due to Mr. Henry L. Higginson, who felt, what so many have always felt, that there seemed to be no common meeting place for the mass of students at the University.

STILLMAN INFIRMARY. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

Some years ago Mr. Higginson also saw that there was no fitting place for Harvard athletics, as Holmes and Jarvis Fields were being crowded out by laboratories and dormitories, and so he opened the way to the use of Soldiers' Field, which has indeed become the most remarkable centre of college sport perhaps in the world. No one who has not walked across this field, so large that it is scarcely crowded by half a dozen foot ball and base ball grounds, can realize what a magnificent spot it is, and when the boat houses, the base ball cages and other athletic houses are finished the place will indeed be a memorial worth having.

The Harvard Union will be welcomed by every graduate and under-graduate of the College. There are smaller clubs, which are steadily increasing in number, and which are certainly enjoyed by a portion of the student body, but each of these clubs contains hardly more than nine or ten men from a class, and though they are delightful places for the men who belong to them, their bare existence is hardly realized by but few of the men at college. But for those who are working themselves through college, or who come on a father's slender allowance, these clubs are an impossibility. An election to one of the small clubs would mean a privation in many other ways, whereas the small assessment which it is understood will be required for admission to the Union, should hardly prove excessive to any one.

The new Harvard Union opens its doors to every one in the College; graduate and under-graduate will meet there, professors



PROPOSED BLOCK PLAN FOR THE NEW HARVARD MEDICAL SCHOOL.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

STUDY FOR THE NEW HARVARD MEDICAL SCHOOL.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

and students, the freshman and the senior, the rowing man and the grind.

It is not hard to prophesy that at each Commencement time, the Union will be filled with graduates who seldom came to Cambridge because they had no place to go to except the small room hired by their class for the day, and each athletic event will bring troops of men who would not have come out if it had not been for the Club, men who will come again, because the Club has brought out so much of good fellowship and the old association with Harvard. Here will be a place where a boy can bring his father for lunch or dinner, while they talk over the changes Harvard has seen since his day, and here again will be a common meeting ground for every organization of the College to discuss matters of college interest of every kind.

It was eminently fitting that Mr. McKim should design this building. In the large gates between Harvard and Massachusetts it seemed as if he struck the key note of what Harvard architecture should be, and his love and interest in the College may be sure to bring out his best work.

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Any one who has seen the attractive little Harvard Club in New York, so simple withal and so comfortable, will know that the Union will have that homelike *intime* quality, which a small club should have. And again the University Club in New York, with its magnificent entrance hall, and its almost palatial club rooms, would signify that the new building would be dignified and in keeping with its classic surroundings.

The scheme of the building shows a large central portion with two short wings on either side. A large hall runs through the centre as one enters from the court. Directly beyond, looking towards Beck Hall, is the circular portico, or summer piazza, in the front of the building. This portico has, I believe, been the subject of a good deal of pleasant comment among the students at Cambridge, and has been dubbed by some "Rhoda's Pagoda." In fact, so many questions were asked concerning it, that a sign has been tacked to one of the columns announcing that "This is a Porch," which should settle the question once for all. It is here that students will sit of a summer evening, perhaps to smoke or sing glees, and it is here that the college band will play after a well-earned victory. It is the outdoor room of the Club and should form a very attractive feature.

The principal room on the ground floor is the enormous club room, which is to be finished in English oak, and which will, no doubt, in time be filled with pictures, trophies and other mementos preserving the old traditions of Harvard. The next room in importance is the grille room, where it is the idea to have simple breakfasts and lunches, similar to what we remember at the old Holly Tree Inn. Elaborate club dinners are not what are intended, nor will it become an eating hall for a part of the College, the intention being simply to provide a place where a member can have some oysters or a Welsh rarebit made on the grille while he waits with his friends. Besides these rooms, there are billiard rooms, rooms for games and bicycle rooms below, and all that a modern college club could suggest.

The exterior is not especially striking. The building is of the usual red brick, "Harvard brick" the contractors call it, with white limestone trimmings. The use of white stone trimmings is a little spotty in places, but the effect is simple and straightforward. The appropriation did not allow rich treatment of the exterior, and so we have really very plain walls with very plain windows, which would almost suggest the character of a large schoolhouse, if it were not for the portico, which adds interest and gayety to the façade. The building is not yet completed, and it is hoped by Commencement Day an opportunity will be given to Harvard men to see the Club for themselves, so as to appreciate what a delightful place Mr. Higginson's kindly thought has provided.

Two other club houses have been built recently, one for the A. D. Club on Massachusetts avenue, and the other for the Alpha Delta Phi Club on Mt. Auburn street. The A. D. Club building, designed by Mr. J. Harleston Parker, is a very attractive building, and is carefully studied in its proportion and details. The general scheme shows high pilasters, supporting a formal classical cornice, with red brick walls between, laid in the conventional Flemish bond. There is one large entrance for the two stores in front and another on the side for the club rooms above.

Among other buildings which are being constructed by the College are the Architectural Building and the Engineering School. These are not yet completed, but they are sufficiently advanced to obtain a fair idea at least of their exterior appearance.

The Architectural Building is designed by Messrs. McKim, Mead & White. The plan is a simple rectangle, showing the floors divided into large, well-lit rooms, presumably for drawing purposes. The exterior of the building is especially interesting as a study in brick. One very noticeable and satisfactory characteristic of Mr. McKim is his knowledge of the use of materials. The arrangement of brick on the exterior walls of Symphony Hall in Boston has often been spoken of, and here again in this Architectural Building one can see how much effect can be obtained from simple material, if this material is properly treated. The treatment of the exterior is rather Greek in quality, the brick pilasters or antes are very carefully worked out and show a certain delicacy despite their heavy proportions. But the most noticeable and perhaps the most interesting point of the outside, is the treatment of the second story windows, separated as they are by columns made of brick with limestone caps and bases There are two entrances, both on the yard, one to the small square behind Sever Hall, and the other looking towards the Chapel. The building is rather a contrast, one would say, from Sever Hall, which is a type of Mr. Richardson's best work. This is true, but in this case the striking contrast need not show that either building is a better work of art than the other; each is built on different lines, of different materials, and each will always remain a creditable example of the work of our foremost architects.

The Engineering School by Messrs. Shaw & Hunnewell is a very large building, whose scheme shows a main body with two wings looking out toward Quincy street. This building again is of red brick with stone trimmings, but is hardly enough finished to admit of careful criticism.

There is a possibility that there will soon be erected another recitation hall on the other side of the little square facing Sever. Mr. Guy Lowell has prepared drawings for a building of about the same size as the Architectural Building, so that the group of buildings on this side of the yard will present a uniform feeling of symmetry. Furthermore, two other buildings are contemplated, forming, with Mr. Lowell's recitation hall, a second half quadrangle, with its open side on Quincy street. This has already been referred to in Mr. Swan's description of the recent developments in the Yard, and is indicated on Mr. Olmsted's plan on page 62.

The façade of this building shows a succession of arches between the large engaged pilasters of limestone. The wall between them is of red brick, extending the full height of the low building, capped with an unbroken frieze and cornice.

The large arched windows make an attractive change from the small windows of Sever and the straight-topped openings of the Architectural Building on the other side.

The drawings for this building are hardly yet far enough advanced to be presented to the authorities at the College, but it is sincerely to be hoped that the building will be carried through.

Randall Hall, designed by Messrs. Wheelwright & Haven, is another of the new buildings. It was found that Memorial Hall, though large, could not accommodate the ever increasing number of students, and so Randall Hall, a new dining hall, was built near by. The plan of the building is what it should be, a large hall, absolutely simple in detail, with kitchens and serving rooms attached. Mr. Wheelwright has great ability in composing a happy combination of red brick and stone, and the façade of Randall Hall, with the Harvard Coat of Arms and details surrounding it, is an excellent example of his work.

The Phillips Brooks House stands in a corner of the Yard not far from Holworthy Hall. This building, designed by Mr. A. W. Longfellow, is intended to be the religious centre of Harvard — by that we mean, the place where the religious societies can meet; rooms for the Y.M.C.A. and for the St Paul's Society, a study for the clergymen visiting the College, and a hall for religious exercises connected with the College. This building is also in keeping with the old dormitories which stand near it, and is satisfactory in proportion and detail.

The illustration of the proposed new Medical School, of which Messrs. Shepley, Rutan & Coolidge are to be the architects, is, I believe, simply the first sketch of what may be built in the future. The ground has been secured for the buildings, but it is understood that the necessary appropriation has not yet been provided.

The new Stillman Infirmary, on Mt. Auburn street, overlooking the river, near the Cambridge Hospital, of which Messrs. Shepley, Rutan & Coolidge are also the architects, is now almost finished, and has a number of points of interest.

The building is of three stories, well divided by a string course at the level of the second-story window sills. A satisfactory feeling of strength is given to the first story by the heavy lintels and strong rustication at the corners; while the semi-engaged columns and pilasters above give a distinct idea of proportion and grace to the upper stories. The circular arched windows at the two ends of the building and the pediment, with the carving which it covers, are exceptionally well treated.

It is hoped that this building will be open and ready for use in the fall.

Other buildings that are practically completed are the Semitic Museum and the additions to the Agassiz Museum by Messrs. Shaw & Hunnewell.

These buildings are far on the other side of the Yard from Harvard Square in that quiet little group near Divinity avenue, where it is always supposed the more serious of the College pass the greater part of their time. These buildings are both built of the everlasting red brick which we are so familiar with. They have been designed with evident thought and are in keeping with the quiet buildings around them.

This completes our list of buildings that have been constructed so recently at Harvard. It is a matter of congratulation that the work has been so well done, and we may well feel that they will serve as fitting examples for any Harvard buildings to come.

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While the Editor of THE ARCHITECTURAL REVIEW cannot hold himself responsible for the care of drawings or manuscripts which may be submitted to him, he will always be glad to consider them, and will return those that he cannot use when postage for the purpose is provided.

PLATES.

PLATE XXXIX.—MEMORIAL GATE AND LODGE FOR THE CLASS OF 1877, AND MEMORIAL GATE FOR THE CLASS OF 1875, HARVARD UNIVERSITY.— *Messrs. McKim, Mead & White, Architects.*

PLATE XL.—MEMORIAL GATE FOR THE CLASS OF 1857, AND THE McKEAN MEMORIAL GATE, HARVARD UNIVERSITY — *Messrs. McKim, Mead & White, Architects.*

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PLATE XLV.—BUILDING FOR THE HARVARD UNION, HARVARD UNIVERSITY. — *Messrs McKim, Mead & White, Architects.*

PLATE XLVI.—BUILDING FOR THE HARVARD UNION, HARVARD UNIVERSITY. — *Messrs. McKim, Mead & White, Architects.*

THE architectural treatment of a great university is one of the most interesting and varied problems imaginable; and, by the natural conditions of change and growth, is a problem which is constantly presenting new phases, unforeseen combinations and unexpected possibilities. Each generation necessarily fails to anticipate the requirements of the next, and therefore unwittingly, with the best of intentions, places obstacles in the way of its successors, which they in their turn, either from association or tradition, are loath to destroy, and which they try to utilize as best they may There come, therefore, in the life of a university, alternate periods of contented rest and of active change, as far as its buildings are concerned. The day of radical departures is postponed until they become inevitable, and are then undertaken with the haste of necessity. Oftentimes the architectural *ensemble* has gained in interest from the very diversity of the styles of different epochs, always provided these styles have intrinsic value in themselves.

The universities of America have been until recently comparatively poor in architectural merit, the University of Virginia alone being treated with distinct reference to effect as a whole. But within the last decade Columbia, Stanford, Princeton, the University of Pennsylvania, Washington University of St. Louis, and California University have all received careful architectural study, both with reference to present needs and future growth. There are two very different styles of architecture adopted, one the monumental classic, formal in plan, vast in spaces, the other the more picturesque type, associated in our minds with the universities of England. Whatever differences there may be between these two types, they agree in one particular, that is, that isolation of buildings is not productive of the best architectural effects. While the picturesque type has its masses bound together with walls and low buildings, the formal classic type attempts to arrive at similar results with pergolas, terraces, balustrades, etc. In fact it is an open secret that the school study, the competitive plans, and the first intention of most monumental classic schemes consists, on paper, more of accessories than of buildings themselves,—accessories which are very apt to disappear under the stress of economy, as they have little or no claim to utility. On the other hand, the planning of the picturesque type is more compact, and its connecting units can be and are utilized.

Apart from these considerations there is the element of material. The more highly organized architectural types, i.e. styles of the perfected orders of architecture, demand the finest materials, otherwise they appear impoverished. There can be no rough work in connection with them. Each and every detail must be equally complete; and as a result, it is the common fate of large classic *projets* to be pruned down to the most formal, dry and colorless results. This is not equally true of the picturesque type. It lends itself to changes, is adaptable to unexpected conditions, begins by demanding less and ends by giving more. A comparison between the écoles of France and the Scottish universities and the Halls of Oxford and Cambridge leaves little doubt as to which type is the more sympathetic with student life or with the later environment with the university Fellows. It is true that an academy in the ancient sense is imaginable, such a one as was to be formed at Syracuse, with its porticoes, temples and halls, its stadium and theatre; but the elements of climate, of conditions, of light were those of a totally different character from the university of today; and apart from this, the expenditure required to produce similar buildings to those in ancient Syracuse would be considered unjustifiable today, because the money could be used to better purpose in other directions.

THIS preamble of general suggestion in regard to the two types, which are represented with us by the University of California and of Columbia and of Virginia on the one hand, and by those of St. Louis, Pennsylvania and Princeton on the other, is merely to explain certain remarks in regard to the present architectural activity at Harvard, the general schemes for the improvement of the College, and for bringing its buildings into harmony with each other as far as may be possible.

Harvard was begun at a time when classic architecture was considered the only possible solution of any problem. We were essentially an English colony, and the architecture of the Georges was thoroughly established. It was as much a fashion as Victorian Gothic became later, and both these styles have this in common, that they were attempts, more or less successful, to imitate a fine architecture, of fine materials, a stone architecture of the Renaissance and the stone Gothic cathedrals, in poorer materials and with a minimum of detail. The impression of economy is only too evident in many cases. There appeared a series of buildings in brick and wood, which were not brick architecture nor wood architecture, but were an impoverished imitation of stone architecture. The classic forms were perpetuated, nothing more. When these buildings had simple walls with windows of good proportions, a cornice and a porch, they had the virtues of simplicity and scale, they adequately expressed the requirements and the possible expenditure of a small university in a young land. They set their seal upon Harvard, and it is now impossible to ignore them or to break away far from their suggestion, as is evidenced by Sever Hall and the Fogg Museum. Later there came a period of Victorian Gothic influence, in the seventies, when Weld and Matthews and Memorial Halls were built, and later still the Richardsonian touch in Sever Hall and the Law School. It is fairly conceded now that these departures were not successful, and their failure assisted the decision to return to the older Georgian type of Hollis, Holworthy, and University Hall. That type, however, is somewhat intractable. Its scale is small, both in masses and in openings. It ill brooks more than three stories of height. It is best lying low and long, and any development means at once a reversion to classic courtyards, porches or porticoes, terraces and balustrades. It is just on the border line of the formally dignified.

The original plan of the disposition of buildings at Harvard recognized this fact. They were placed around a large quadrangle, and there was evident intention to have a second quadrangle when the first was completed. But the buildings were isolated, and from that time to this all buildings at Harvard have been isolated, and the buildings outside the yard have been located with absolute disregard of mutual relationship. The problem of making these disconnected units into an organic whole is far from being a simple one, and several solutions have been offered. There is a unanimous opinion that some orderly arrangement of the buildings is necessary. The gates and wall around the grounds have gone far to give an impression of unity and seclusion, but the isolation of the buildings is still conspicuous. The integrity of the main quadrangle can be readily preserved. It would be a simple expedient to make low one story connecting links between Holworthy, Stoughton, Hollis and Harvard Halls, and a long arcade or colonnade at the back of University Hall, uniting Weld, University and Thayer Halls, and a similar colonnade in front of Grays, connect-

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ing Matthews, Grays and Weld. The second quadrangle, upon one side of which could be Sever Hall, was admirably suggested in Mr. Peabody's plan of some time ago; but this again could be united by connecting links of low buildings. Small quadrangles are by no means unattractive if the buildings about them are not too high, and a long low building from the south end of Thayer Hall to the north end of Sever Hall, with a corresponding mass back of the Library would create a small quadrangle back of University Hall at right angles to the main quadrangle. In Jarvis and Holmes Fields, and in fact everywhere else in the University grounds, there are all sorts of possibilities; the only thing to be assumed is that order should be made out of the present chaos.

Current Periodicals.

THE *American Architect* for April 27, continues its interesting details of the construction of Mr. Blackall's Colonial Theatre, and also its illustration of the details of the New York Yacht Club by Messrs. Warren & Wetmore. While there was some semblance of reserve in the exterior of this most interesting building, there is little of this quality visible so far as the interior is concerned. The riot of swags and spinach, icicles and exotic vegetation that is in progress in the chimney-piece of the model room, for example, takes away one's breath. Surely this is not legitimate architectural design. It is very pleasant fooling, but scarcely anything more. In the same number are various details of the Montgomery Ward Building in Chicago, of which we have already spoken. Apparently the best things in this building are the floor tiles, or what ever they may be; most admirable examples of perfect decorative design. The Befreiungshalle, Kelheim, Bavaria, we have not seen illustrated before. It is certainly a remarkable structure of immense dignity and even sublimity. If anything, the upper colonnade is a little out of scale, but its very smallness adds to the tremendous power of the huge stylobate. This is certainly a very notable structure.

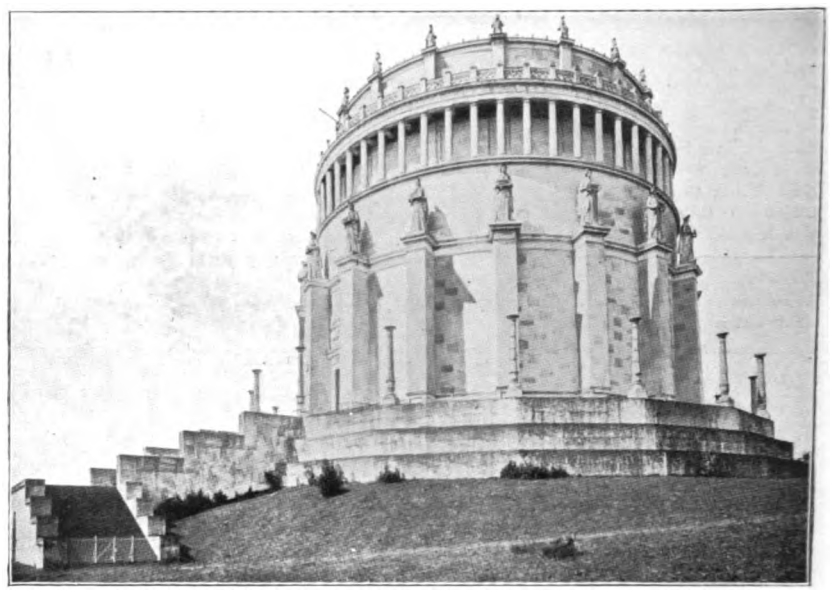
(FROM THE "AMERICAN ARCHITECT.")

CHIMNEYPIECE IN MODEL ROOM, NEW YORK YACHT CLUB.
WARREN & WETMORE, ARCHITECTS.

Messrs. Carrère & Hastings' residence for Mr. Flagler in Florida illustrated in the number for May 4, is an exceedingly intelligent and interesting piece of work. The whole thing develops sensibly from the plan and the peculiar conditions There is a certain Spanish suggestion here and there and also a tinge of Arabic; a straightforward, classical idea being visible through it all. In the elevations the formal and monumental porticoes play their proper part, but there seems a chance that they may not be quite so successful in perspective, though this can only be seen when the building is completed. The entire affair is so sensible and so sane that we regret that the only drawings illustrated should be in the shape of plans and outline elevations, none of which are susceptible of very satisfactory reproduction.

The cornice of Messrs. Peabody & Stearns' "Albany Building," Boston, of which a detail photograph is published, is a decidedly original and vigorous treatment of an ever present problem. The composition of light and shade is admirable. Mr. Bruce Price's house for Dr. Thomas in Madison Avenue, New York, is naturally full of originality and charm. The domestic quality is not prominent and there seems a decided confusion of parts, so that the

(FROM THE "AMERICAN ARCHITECT.")



THE BEFREIUNGSHALLE, KELHEIM, BAVARIA.

result is lacking in simplicity and directness, but the detail throughout is fascinating to a degree.

May 11, is published a good photograph of Messrs. McKim, Mead & White's Symphony Hall in Boston, which shows the building in its best possible light. It is curious that a structure which is far from prepossessing in actual fact, should show up so well in photograph. The colonnade over the main entrance is certainly a beautifully designed piece of work, but its connection with the building itself is not intimate and it is crushed by the immense gable that rises over it. It seems to us that the detail of this necessary, but unfortunate, portion of the building, by its coarseness and heavy quality adds to the crushing effect and is out of scale with the delicate lines of the colonnade below. Had the extreme delicacy of this latter feature been repeated above, according to the design of the architects, as shown in the drawing reproduced in our issue for October of last year, we cannot but feel that the result would have been a far greater unity of general effect. It should be a matter for regret to all concerned that the question of the expenditure of a few thousand dollars more or less should result in irretrievably spoiling a building of so great municipal importance, and which might have been a worthy monument and an architectural landmark.

The Inland Architect for April contains several views of the Simmons Memorial Library, Kenosha, Wis., by Messrs. D. H. Burnham & Co. This is certainly an extremely good building of a conscientious and intelligent Greek type. It is unmistakably a library, and unquestionably monumental. The composition is thoroughly satisfactory in every way. The cross mullions in the big windows in the wings hardly seem fortunate. We rather think

(FROM "THE INLAND ARCHITECT.")

HOUSE FOR DANIEL KELLEHER, SEATTLE, WASH. CHARLES H. BEBB, ARCHITECT.

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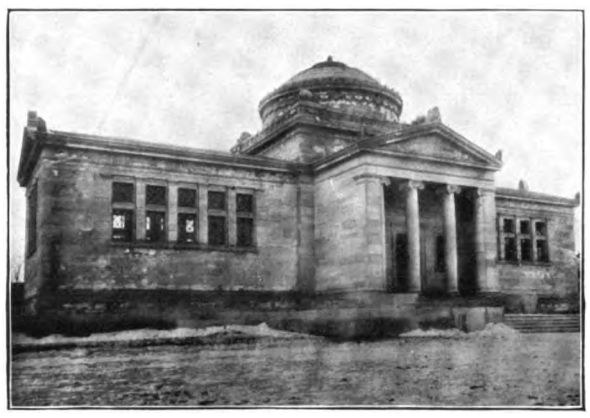
the effect would have been much better had the openings been left quite clear. These windows form the weakest portion of the design. The interior treatment is delicate and refined; indeed the building is singularly satisfactory in nearly every particular.

(FROM "THE INLAND ARCHITECT.")



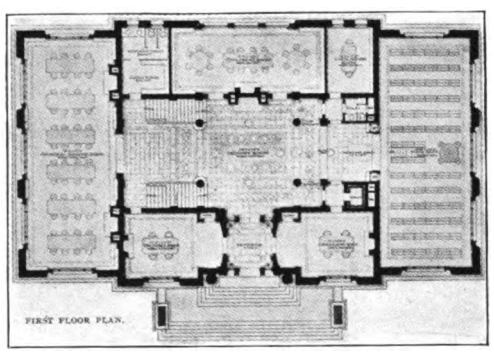
THE SIMMONS MEMORIAL LIBRARY, KENOSHA, WIS.
D. H. BURNHAM & CO., ARCHITECTS.

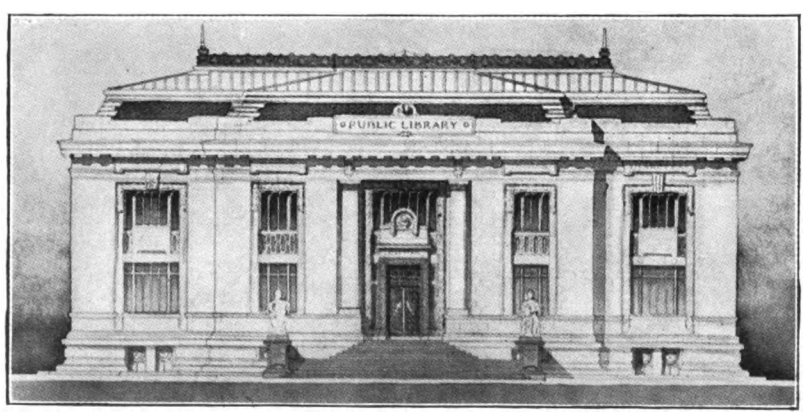
Its exterior bears a close resemblance to another library building recently erected in this vicinity. It would be interesting to know which was designed first.

It is apparent that the whole problem of library design is to be raised into a position of hitherto unheard of prominence. There seems no cessation to the flow of the torrent of public libraries over this thirsty land, and the question naturally arises, what is to be the general architectural character of these particular buildings? When the deluge first began, Romanesque was running its turbid course, but this was suddenly checked by Messrs. McKim, Mead & White's Boston Public Library. For a time everything was delicately classical after the best Italian fashion, then the French fever swept over the country and the classic rapidly became tinged with a decidedly Parisian coloring. At the same time, curiously enough, there was a certain reversion to the most formal Greek type. The two libraries above referred to are good examples of these two tendencies, French and Neo-Hellenic. Both of the styles adapt themselves very well to the requirements of the modern public library; the first, because the exterior must of necessity develop logically from the plan, which in the case of libraries, should always stand first of all the considerations; the second, because it has unrivalled dignity, self-respect and an unmistakably learned character. There is nothing that is distinctively American in either style. Perhaps this quality is one at present impossible of achievement. The greater defect lies in the fact that buildings in neither style fit very well into the inevitable surroundings that characterize the smaller American cities; perhaps this latter is an inevitable condition also, and it may be just as well that a library by its very architecture should show its aloofness from its commercial and too often sordid surroundings. It almost seems, however, that the good qualities possessed both by the French and Neo-Hellenic styles might be obtained, together with an ethnic flavor and a certain adaptability to surroundings, through the use of a style hitherto almost wholly ignored in library architecture, namely, the Collegiate Gothic of Oxford and Cambridge. This style also adapts itself with singular felicity to library requirements. It belongs to the race, it can easily be given a distinctively American character, it has dignity, gravity and a suggestion of learning, and it permits of the use of brick and low toned stone. This latter consideration is one of some importance. Buildings of marble and white granite are very beautiful when the scaffolding is first removed from them, but they must inevitably grow dingy with time, for their environment prevents any other result. Red brick and gray stone improve the longer they stand; smoke and noxious gases are impotent to do them injury.

Considering all these points, is there not a measure of reason in advocating this style for the purposes of library architecture?

(FROM "THE INLAND ARCHITECT.")

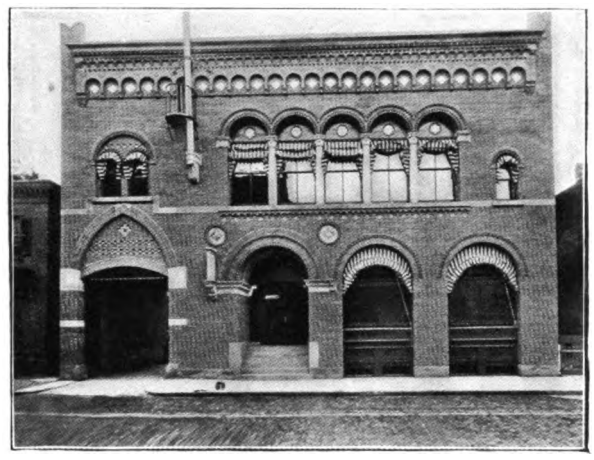




DESIGN FOR CARNEGIE LIBRARY, DAVENPORT, IA. CALVIN KIESSLING, ARCHITECT.

The photograph of a house in Springfield, Mass., in this same number, by Mr. G. W. Taylor, is rather inadequate, but the house itself is apparently extremely good, though there is a certain lack of horizontal shadows that results in an unnecessarily flat effect. Of Mr. Charles H. Bebb's two houses in Seattle, one is decidedly good, the other as decidedly bad. We reproduce a photograph of the better of the two. Mr. Calvin Kiessling's Carnegie Library design for Davenport, Ia., is admirable both in plan and exterior. The elevation is dignified and well composed; an exceedingly intelligent rendering of modern French forms. The plan is startingly like that of another library building already erected in New England. The two competitive designs for the Maryland Court of Appeals Building in Annapolis seem to us almost equally inadequate.

(FROM "THE BRICKBUILDER.")



TELEPHONE BUILDING, ROCHESTER, N.Y.
J. FOSTER WARNER, ARCHITECT.

(FROM "THE BRICKBUILDER.")

PRATT FREE LIBRARY, WOODBERRY, MD. J. E. SPERRY, ARCHITECT.

In *The Brickbuilder* for April, one of the most attractive things is Mr. J. Foster Warner's Telephone Building in Rochester, N.Y. This is a very beautiful piece of clever brickwork, the whole design being charmingly dependent on the nature of the material. It is most encouraging to find a building of this kind designed with such delicacy of feeling and such intelligent appreciation of the quality of building material. Messrs. Bragdon & Hillman's Livingston County Court House is good Colonial with little variation from the established type. The little Pratt Free Library, Woodberry, Md., by Mr. J. E. Sperry, is a design of the same nature, though the proportioning of the windows is curiously unfortunate, while the plan is anything but attractive. The general external effect, however, is refined and good. Messrs. Green & Wicks' two houses in Buffalo are interesting; the one with the gables and bay windows particularly so. We reproduce a view of the latter showing the rather engaging way in which Colonial details are mingled with those that are rather more Elizabethan in their suggestion. The

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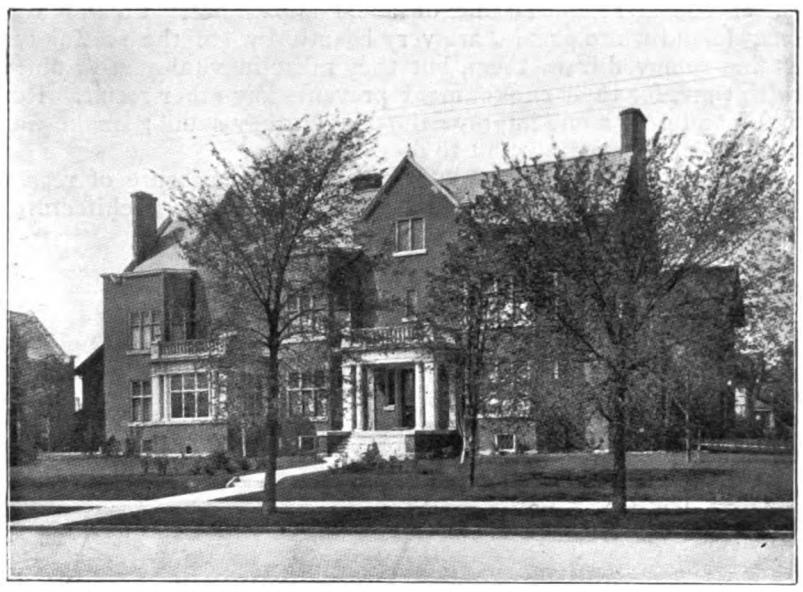
house at Hyde Park, N.Y., by Messrs. York & Sawyer, is big, haughty and imposing, both in plan and in elevation. So far as one can judge from the working drawings published, it is very effective in composition. This number of *The Brickbuilder* con-

(FROM "THE BRICKBUILDER.")



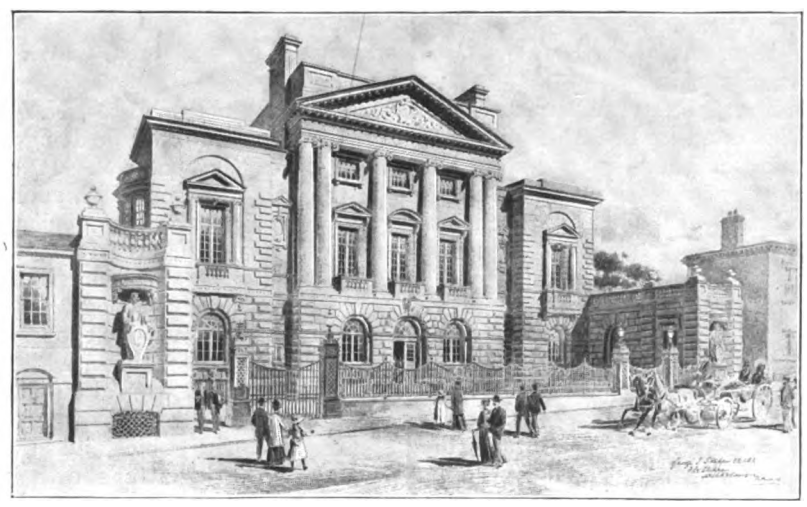
HOUSE AT BUFFALO, N.Y. GREEN & WICKS, ARCHITECTS.

tains a most interesting article on "Old English Brickwork," beautifully illustrated, and another on "Brick Building in Modern France." So far as one can judge from the illustrations in the latter article, the French use of brick is not marked by very engaging results.

In *The Builder* for April 13, is published a fine piece of composition in the shape of the new offices for a Life Insurance Society, by Messrs. G. J. and F. W. Skipper. The measured drawings of the Guild Hall, Exeter, are very interesting and they serve to show how horribly architecture became degraded in point of detail during "The spacious days of great Elizabeth." In the number for April 20 is a quadruple sheet of little country houses by Mr. Arnold Mitchell; some of them very suggestive and all of them British to a degree. The number for April 27 is almost wholly devoted to photographs of early nineteenth century work in the city of Bath. The competitive design for the Life Insurance Building, the accepted design for which was published in the last number, is inferior to the latter in every possible way. The authorities in this competition judged wisely indeed. There is nothing of note published May 4, except perhaps a severe, prison-like country house by Mr. Bodley, which shows all this great architect's erudition, but little of the charm we have learned to expect in everything he does.

The Architect for the month is devoted to reproductions of splendid photographs of English cathedrals and illustrations of the finicky street architecture that still persists in England. In the issue for May 3, the photograph showing the interior of

(FROM "THE BUILDER," LONDON.)



OFFICES OF NORWICH UNION LIFE INS. CO. G. J. & F. W. SKIPPER, ARCHITECTS.

the Lady Chapel of York Minster is one of the most beautiful imaginable. In this same number is a design for a Police Court and Fire Station by Messrs. Briggs & Wolstenholme and Stones & Stones. The Court Building is an effective piece of designing. The Fire Station is far less good and the Hose Tower of the latter is quite too small for its position. Either it should have dominated the group, or it should have been placed in a far less conspicuous position. We reproduce a drawing by Mr. Railton of some houses at Harrowgate, more because of the marvellous beauty of the drawing, than for any unusually admirable qualities in the design. Mr. Railton, not content with being one of the best pen and ink draughtsmen in the world, seems to be determined to make himself the greatest master of pencil work

(FROM "THE ARCHITECT," LONDON.)

POLICE COURT AND FIRE STATION, BLACKBURN.
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in existence. The other designs in this number are what Mr. Kipling would call "Orfu Conspicuosities."

In *The Building News* for April 12 are published the plan and elevations of a theoretical cathedral in rather a belated style. There is nothing of particular interest in the plan, but the elevation is strong and dignified in rather a cold and archæological

(FROM "THE ARCHITECT," LONDON.)

HOUSES AT HARROWGATE; SKETCH BY HERBERT RAILTON. BROWN & BLAND, ARCHITECTS

fashion. There is nothing in the issue for April 19 not seen before, that requires comment, and the same is true of the number for April 26.

The *Journal of the R.I.B.A.* for April 6 contains a valuable article on the designs of St. Peter's in Rome.

The *Architectural Review* (London) is devoted largely to painting, applied art and theatrical scenery. Under the department of "Applied Architecture" are published some most excellent little houses by Mr. Ernest Newton, and there are also several reproductions of photographs of Messrs. Ferry & Clas' Milwaukee Public Library. An article on Worcester Cathedral is well illustrated with rather unfamiliar photographs. R. A. C.

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Short fore, Mag, April, Mar., Feb., Jan

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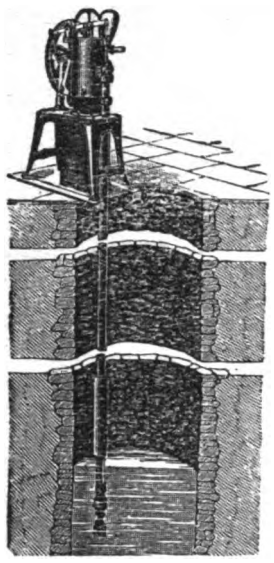

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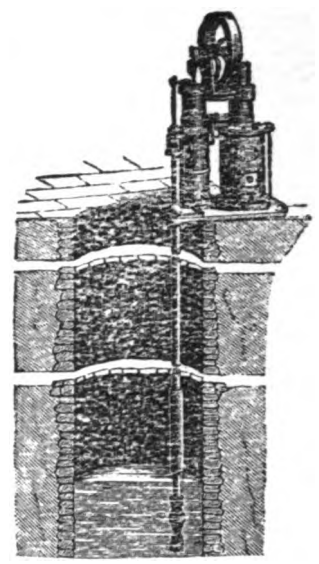

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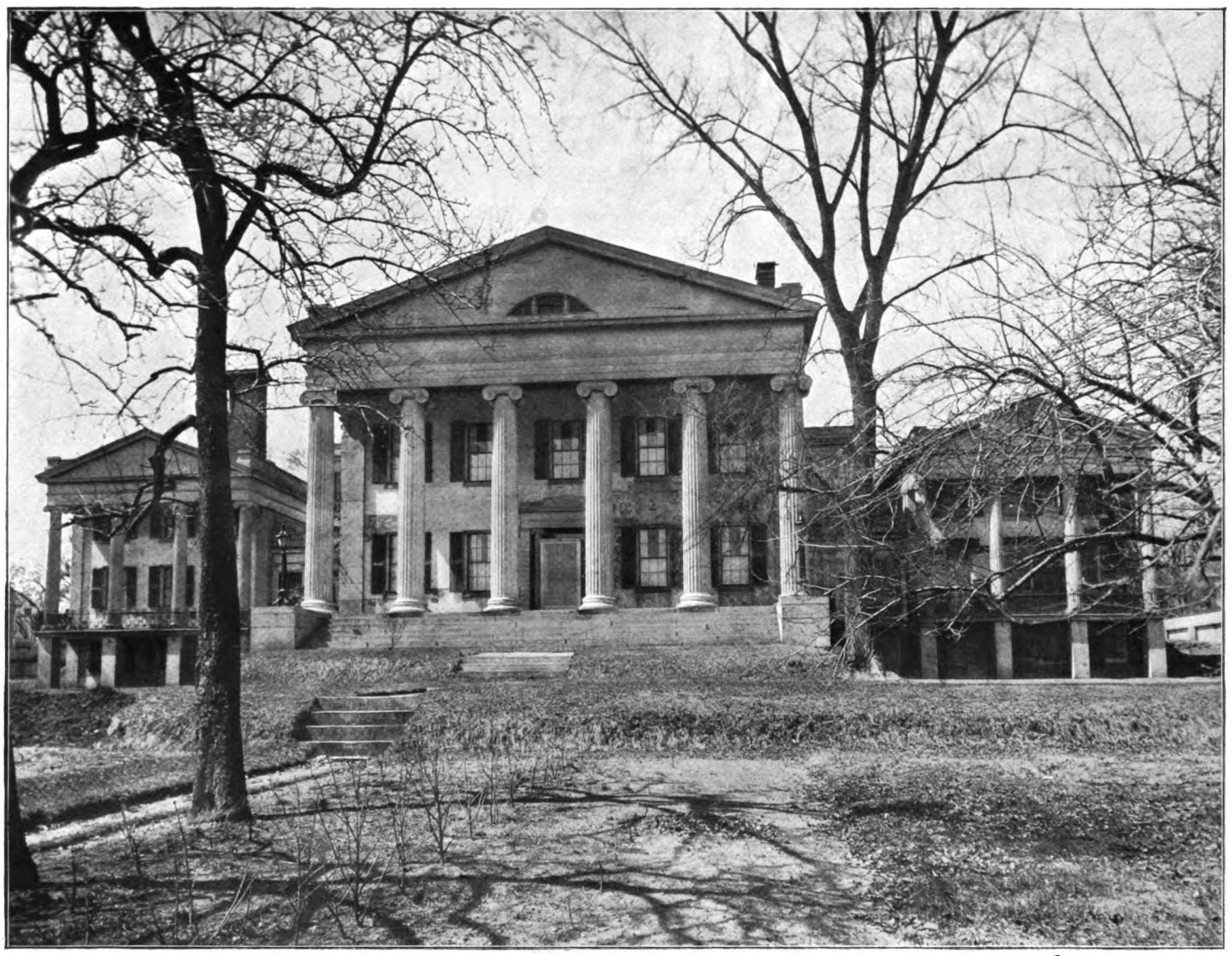
The Architectural Review.

A House of the Transitional Period.

By Joy Wheeler Dow.

LIKE arc lamps, at intervals shining out of the darkness of a lonely highway, the modern traveller hails with delight an occasional good piece of architecture belonging to our benighted Transitional Period, which proves that the long dreary waste was not utterly without notes of hope. There are not many such examples, it is true; but there are some, and it is a source of gratification to the writer to find he may illustrate his subject with two good portraits of a dear old friend associated with the first vacation of an apprenticeship.



Garden Front of the Old Bennett House, New Bedford, Mass.

Untenanted, with the process of disintegration already at work, its two façades placarded with the bills of an agent, the once magnificent Bennett estate occupying one whole square of County street in New Bedford, Mass., awaits ignoble demolition by dealers in second-hand building materials, and the inevitable partition of its garden into narrow city lots. At Annapolis it would be cherished and lived in even though unable the heirs became to cope with inroads of the elements themselves, — without the visible vestige of an establishment. There is a venerable mansion still standing in Maryland, but slowly dropping to pieces, that architects go to study religiously, where the descendants of a great family practically live in two rooms; and pathetic as it is, should a stranger looking for signs of life, by accident, present himself before the wrong door, he would be politely but coolly informed that he could be received at none other than the main entrance, however tightly closed through long disuse this might appear to be. The Yankee knows no such maudlin sentimentality, and frequently regrets, while the old homestead is being dismantled by the auctioneer, that there is no market for family portraits and the worn Bible.

I do not know that I should recommend to a client his exploiting an exact replica of the Bennett house; but what a superb suggestion it supplies for modern development! After the manner of

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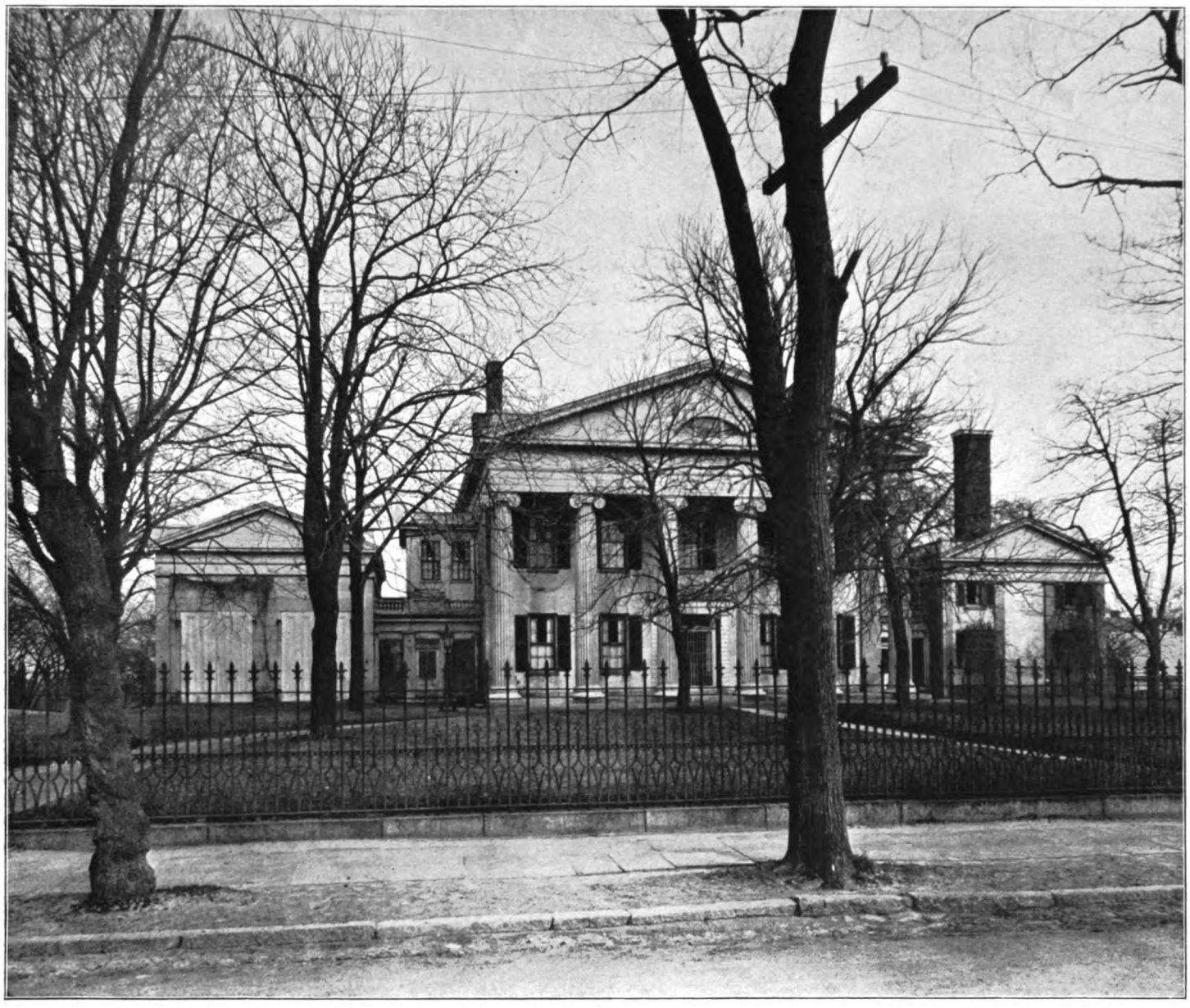
the Southern planter, what relic of all the Transitional houses of the South compares with it? I can think of only a few that are in the same class, but of many that are miserable shams with crude details, while the New Bedford mansion is finished throughout in the most superior way, — material and workmanship. It is now many years since I spent a fortnight beneath its roof, but it was at a time when impressions are made that are deep and lasting. What a transformation scene lay in store for me when about to exchange my seven by nine hall-bedroom in Brooklyn for the great chamber they called a hall-bedroom in New Bedford! Its window is the one directly over the County street front door, and the inner casing made such a deep recess in the massive masonry that it became virtually a bay window. I remember the room contained a double bedstead, a chest of drawers, a dressing table, a wash-stand, an escritoire, several chairs, two of which were rockers, by that undaunted optimist, Mr. R. H. Davis. They were all "beastly prosperous." They or their ancestors had retired from the perils of the sea all possessed of fine old mansions, exquisite silver, china and mahogany. Occupation for the usual forms of charity there was none. The invalids and orphans were far too rich to use the asylums which stood empty, and no tramps asked for alms at the scullery gate. Certainly the old whaling town was a doubly and trebly blessed one. I came to believe there were no poor people in New Bedford at all; but I know differently now. The thing of it was I not only knew not how the other half lived, but I did not see the other half.

I had always supposed that the whaling industry was a highly honorable if dangerous calling, that bore to those other seafaring vocations namely, privateering and slave trading, the same relation that a captain of industry bears to a *chevalier* of it. But after



FRONT ON COUNTY STREET OF THE OLD BENNETT HOUSE, NEW BEDFORD, MASS.

besides a capacious window seat. Without one of these articles I believe there would have been a sense of emptiness. Vividly still my sensations come back to me when for the first time I shut myself in behind the huge single panel of shining mahogany with its silver mountings and the precise click of a bank vault. I was used to an inch-and-a-quarter pine door in my bedroom, with paper-like panels and a rim lock, and altogether it was a little embarrassing how to occupy the tremendous space and make use of all the appointments. Earning a salary of five dollars per week, I looked upon the proprietor — my gracious host — as a veritable "Don Januario," stepped out of the libretto of the "Royal Middy," who was the richest of five Brazilian brothers, all of them millionaires, the youngest with three millions being the poorest, and accordingly yclept the "young beggar." Indeed, everybody I met during my visit to New Bedford resembled, more or less, the characters I have only subsequently read about in stories written reading the "Cruise of the Cachalot" by Frank T. Bullen, I have to think with Alice in her "Adventures in Wonderland" after listening to the whole story of the "Walrus and Carpenter," that there is no material distinction between their methods or their greed. When the venturesome voyages were successful they were extremely lucrative. But one has to regret that the venerable estates we come here to admire could not have had their existence through some immaculate dispensation rather than by following up too sharply the old New Bedford quaker's advice to her son regarding the acquisition of money: "Honestly, if possible; but thee get it." Still it is a source of greater regret that the respectable poor of any place and their hardships should be the basis of its wealth, which thought must indeed remain "a constant cloud upon the happiness of" *anyone who rides* "on the top of the coach," or rejoices in the possession of a genuine or good make-believe ancestral home.

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This most remarkable and interesting of the New Bedford houses was built about the year of 1840 by the Parker family, costing then something like one hundred thousand dollars. Thomas Bennett, Jr., sometime agent of the Wamsutta mills, bought it many years ago and lived there at the time I knew it in 1877. Across the entire north side of the main building are the drawing-rooms, — two immense apartments. A great hall runs through the centre of the mansion, with a grand staircase at the end overlooking the terraces. The dining-room, which is situated in the southeast corner, also has this same beautiful outlook, while yet another large apartment facing upon County street was used by Mr. Bennett as a sitting-room. A maze of passages and pantries are artfully fitted in between these two rooms, which served the mechanism of the *menage* admirably and connect with the kitchen offices, somewhat further removed than is usual, in the south wing. Upon one day of my visit I was terribly afflicted with a toothache and remember being led through these regions to the kitchen itself, that the heat remedy might be applied, it being early in the month of September. It was a very large, airy kitchen. Supper was being prepared, and the toast smelled so very good to me that I forthwith began to forget the toothache, which shortly disappeared. The family dined in the middle of the day, which is really the best time from a hygienic standpoint, all canons of society to the contrary, notwithstanding. The dining-room was a charming resting place at all times ; but at supper, with the lighted candelabras, the table silver and crystal in a setting of dark mahogany, it was ideal. From the east platform of the mansion a rare vista down the terraces disclosed at the further end greenhouses, arbors, espaliers and other things I cannot now remember, all of which were surrounded upon three streets by a high wall of masonry.

In 1840 the Greek temple style of architecture was all the rage, sharing some honors with imitations of Mr. Ruskin's lancet Gothic. For the most part, the Greek temples were failures as adapted to the requirements of the American dwelling. They were too palpably Greek temples flimsily imitated in wood with much of the repelling severity of mausoleums and little or no suggestion of the abiding places of people alive. The grateful exceptions were where the Greek motives served for a Renaissance design, — a design of merit such as we are writing about. Caroline W. Horton in her "Architecture for General Students" says of the Madeleine at Paris: "The Madeleine is a Corinthian pagan temple and neither cross, altar nor incense can make it a Christian church." It would argue equally impossible to convert a pagan temple into a Christian home. But the Yankee is not a Yankee if he is not ingenious, and the pagan temple, in mass, is extremely pleasing and good for innumerable architectural purposes. To drive out the mythological gods and goddesses and set up in their room his own Lares and Penates the American has but to hybridize the grand motive by ingrafting certain dominant traditions of the Anglo-Saxon home. Now let us see what these traditions may be that go to produce the successful transformation. First and foremost are the flanking wings connected with the main pavilion by loggie, peristyles or entirely inclosed passages, — an amplification of the Greek motive that secularizes everything immediately. Then comes treating the mechanism of the dependencies differently, making a coachhouse of one, for example, and establishing the kitchen offices in the other. With this trick all semblance to the public building disappears. Next the American introduces a scheme of landscape gardening, after the manner of an ancient Roman villa, with a succession of terraces falling to the rear, which offers an excuse for the unique basements under the stylobates of the lesser pavilions that are still further happily modernized by grille railings. Then he sets up the evidences of the Christian firesides within — chimneys. He inserts lunettes in the two great pediments. Doors, windows and curtains will do the rest, and behold! No longer have we in contemplation the uncompromising pagan temple, — frigid and monumental alone, but a very charming Renaissance development without a particle of the incongruous feeling that may linger about the Madeleine, because, like Bunthorne's costume in Gilbert and Sullivan's opera, the Madeleine is just "good taste, misplaced," — misused.

There are probably, today, wealthy people who are going to no end of expense putting into order some rough, uncleared tract of land upon which they will erect as costly a dwelling as the Bennett house, but which will not be nearly so good architecture, notwithstanding the progress the art is supposed to have made with us. They will call it "Colonial" or "Georgian," and it will have a Spanish roof and eaves similar to California missions, very possibly an arabesque frieze after some wall paper pattern. Queen Anne dormer windows, Gothic mullions to windows in pairs, besides several huge pieces of plate glass for the lower story around some corner of whose circumference will be tacked the inevitable American veranda. In New Bedford is a much better house, in every way, than they know how to build, falling into decay for lack of appreciation.

What the citizens of New Bedford ought to do is to unite and try to save such a venerable and interesting landmark. Why is not some library or historical society formed for its preservation? To suffer such a piece of architecture to be removed from their city would indicate an utter lack of attention to its best interests. What town, for instance, is there in benighted Spain that we have just whipped that would permit the canvas of a Murillo to be cut up to make smaller stretchers for modern artists? Yet it would be no greater piece of vandalism. Will the great American spirit of commercialism, of making things pay, of expecting so much per cent. gross out of every piece of secular architecture, ever be induced to lift its vision above the rim of the "muck-rake," and realize that if the Lord does sometimes seem to forget us and has not mercy upon all men, it is no reason why we should forget everyone but ourselves, and go in solely for blood? For we know better, and can understand as well as did St. Paul that if we have not charity we are nothing.

The Problem of the Store Front.

By J. Randolph Coolidge, Jr.

A CLIENT intending to build stores or offices in a building of many stories where it will be impossible to provide top light for any part of the ground floor, wishes the front of his stores or offices to be as nearly as possible an unbroken surface of plate glass, and demands of his architect a design in which the lower story or two shall be a void, — a mere blank, an opening or series of openings bounded by no more than the absolutely indispensable supporting members of the structure.

What is the architect to do? If he attempts to design for masonry, its limitations will speedily appear and embarrass the practical solution of his problem. Lintels, even of granite, can be used for short spaces only, and piers or columns ten or twelve feet on centres must be ruled out. Masonry arches are scarcely more available, for although such arches may readily span twenty feet instead of twelve, a round arch of this span will be very high at the crown unless its springing is very low, which is unsightly, and a segmental arch, though not so high for an equal span, must be much more solidly abutted. Moreover, any arch, whether circular or segmental, cuts off a deal of light that would pass under a straight window-head of equal width and height, and the loss of light is greatest where the light rays might penetrate the furthest: near the top. Until the advent of steel, however, the only method of opening wide the lower stories of a brick or stone building was to construct a colonnade or arcade, as in the Palazzo Pietro Massimi or the Place des Vosges.

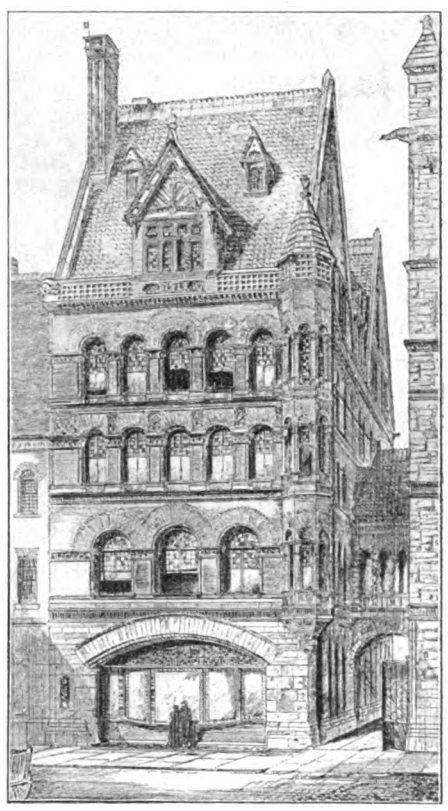

Fig. 1.

Richardson himself seems to have designed the Ames Building in Bedford street, Boston, following the suggestion of the Pont du Gard. It required not less than his genius to attain the effect of massiveness in which he so delighted, while using as

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structural features in the lower stories a series of great round arches of unusual lightness and openness. He was even more successful in a design for the Cheney Building in Hartford (Fig. 1), unfortunately not executed, in which he found himself able to use a single segmental arch to carry the principal façade of his building, constructing it of deep and narrow voussoirs, abutting it on the one hand against an adjoining building and loading it on the other with a graceful turret several stories high. Judged by accepted standards for masonry this skillful design is completely satisfying.

Within the last few years the introduction, first of iron beams and then of skeleton construction, has wrought a curious change. The material that raises the summit of the Eiffel Tower 300 metres in air, or carries the traffic of New York and Brooklyn over an equal distance between points of support, can be so disposed in a building as to reduce the outer walls of its lower stories to an almost invisible minimum with the effect that the entire front shall appear to be supported upon a wall of glass (Figs. 4, 5, 6). As yet architects have been slow to abandon the elements of design appropriate to stone and brick buildings; they have only just begun to find a straightforward decorative expression of steel construction frankly confessing itself, while for steel construction enveloped in stone or clay for better protection against fire there has been found no characteristic and abiding expression. A few examples will illustrate these contentions.

Figure 2. The Lakeside Press in Chicago by Messrs. S. A. Treat and Howard Shaw is a steel-framed building designed in terms of brickwork, and very well designed if it be not too closely questioned as to its apparently straightforward statements. It proclaims itself an industrial structure taking pride in its vocation. Well proportioned, well composed, dignified and interesting, it forms, in spite of certain incongruities of detail, an excellent pattern of a publishing establishment, and it requires a somewhat careful scrutiny to convince the observer that it is not, cannot be a brick building, but only a skeleton construction with a brick surface.

No less plausible and far more important is the lately completed office building of the Real Estate Trust in Philadelphia, by Mr. Edgar V. Seeler (Fig. 3). Here we have in cut stone and terra cotta a splendid structure seventeen stories high, full worthy of its central location at the corner of Broad and Chestnut streets and admirably suited for banks and stores at the street level and for offices above the ground floor. Although not so widely open toward the street as many other buildings of its class, the Real Estate Trust Building upon its somewhat shallow lot is abundantly lighted, and the scheme of its design employs the wall spaces to the best advantage. There is an excellent balance of voids and solids in its façades, the corner pavilions of which serve to relieve an otherwise monotonous mass and to give that proper scale to it which is an essential of good design. The one shortcoming of this fine achievement,—for of course all these encomiums must be tempered by some qualification,—the one shortcoming of the design is its conservatism, its dependence upon precedent,—possibly that of the Ames Building in Boston,—its failure to assert the structural element of which all this brave show of masonry is but the mask. How substantial and complete it looks, and how little one suspects that the outer walls of each separate story have just their own weight to carry and nothing more!

FIGURE 2.

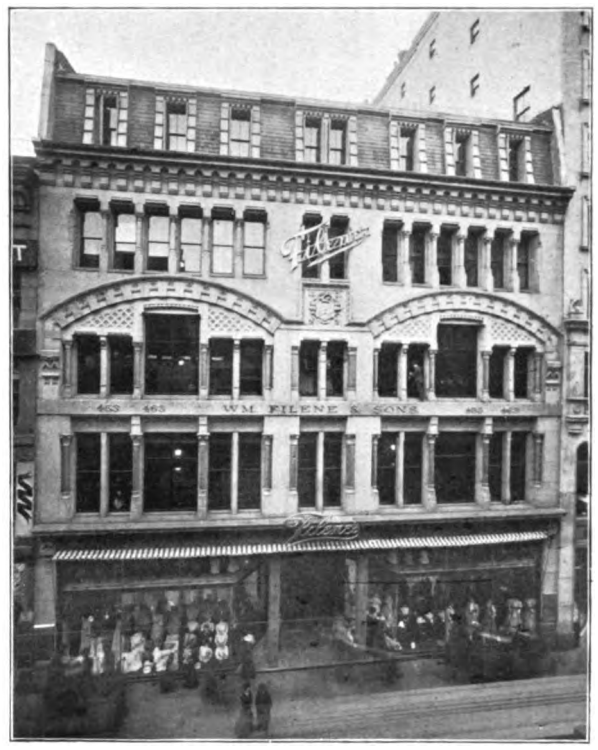

FIGURE 4.

FIGURE 3.

FIGURE 5.

FIGURE 6.

The next illustrations, Figures 4 and 5, represent a rather prevalent sort of buildings of composite construction, frankly not to say crudely acknowledged. In the mercantile building (Fig. 4) on Washington St., Boston, the upper stories (by Snell & Gregerson) belong to a structure of twenty-five years ago, a genuine façade of sandstone backed up by brick. The ground floor, lately remodelled, has acquired a glass front with two square columns of steel faced with cast iron decidedly smaller and slighter in appearance than the stone piers that rest upon them. In the narrow façade of Figure 5, the glass front is carried up three stories and above these are two and a half stories of solid stone masonry culminating in a graceful gable. This upper portion, notwithstanding the obvious intention to unite it with the shop front in one composition, looks like nothing so much as a small house on stilts. There is in both the foregoing buildings such a divergence of character between the upper and the lower stories that the façades betray a reconstruction in which æsthetic considerations were crowded out by the requirements of business.

This is certainly not the case in the building that Mr. Stephen Codman has designed for the Heywood Bros. & Wakefield Co. on Portland Street, Boston (Fig. 6). Although composite in appearance

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this is in fact a steel-framed building frankly proclaiming its construction on the street floor and overlaying itself in the upper stories with a granite veneering so employed as to announce to even the most casual observer that it is a veneering and nothing else. The

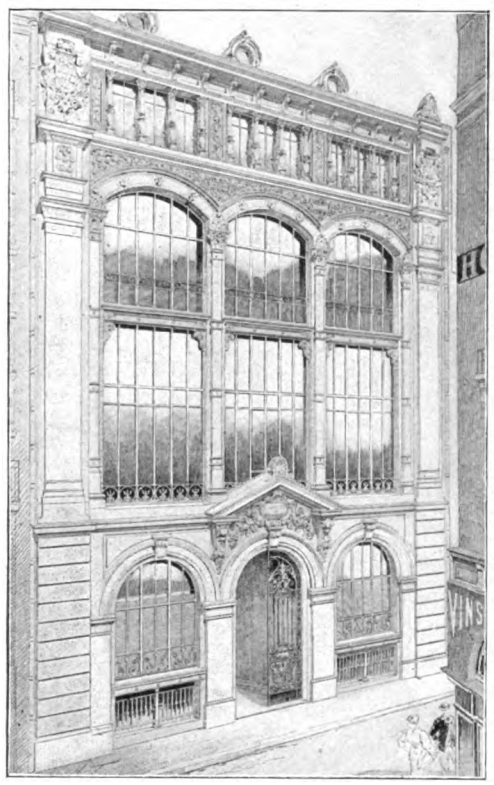

FIGURE 7.

piers are turned outward upon themselves, buttress fashion, so that their depth is perpendicular to the front of the building. Certain of them are hollow shells enclosing the columns that carry the floors and the roof, and others are solid and carry nothing but themselves. Let the inconsistency pass ; the design is simple and in good taste, a courageous and suggestive attempt to solve the store front problem : an imperfect solution, but the stepping stone to a later and better result as we shall presently see.

The best store fronts that have yet been produced with the modern system of construction are those in which steel and stone are used to help one another and each is seen and accepted for what it is. The buildings shown in Figures 7, 8 and 9 are strictly *fin de siécle* in character and they are not American but foreign types of design. Figure 7 is from Paris, the work of Mr. Lisch ; Figure 8 from Berlin, by Mr. Alfred Messel ; Figure 9 also from Berlin, by Mr. Otto Rieth, whose masterly perspectives in ink and wash are familiar to most architectural offices. These foreigners have the very great advantage in this form of design, that they are able to introduce steel beams as such in all these examples, and columns as in Figure 7, without restraint or concealment. This particular design, in which the steel and glass portions of the building are framed by stone piers and carried upon a stone arcade, is one of the most successful compositions we know of, and one in which the simplicity of the mass is relieved by a wealth of refined detail both in stone and metal. It is the finished work of a finished designer, the architect of the Gare St. Lazare in Paris.

The two German examples are less ingenious, perhaps, but even more sincere. The stonework is limited to the piers which rise without a break from the sidewalk to the top story of the building and support the lightest possible of stone arches which form the decorative climax of these designs. All the rest of the elevations, barring three lintels of steel encased in stone, are bare steel and glass, the former being employed in the smallest possible quantities that will do the work required of it.

If we have inferred from Figure 4 that it is unfortunate to

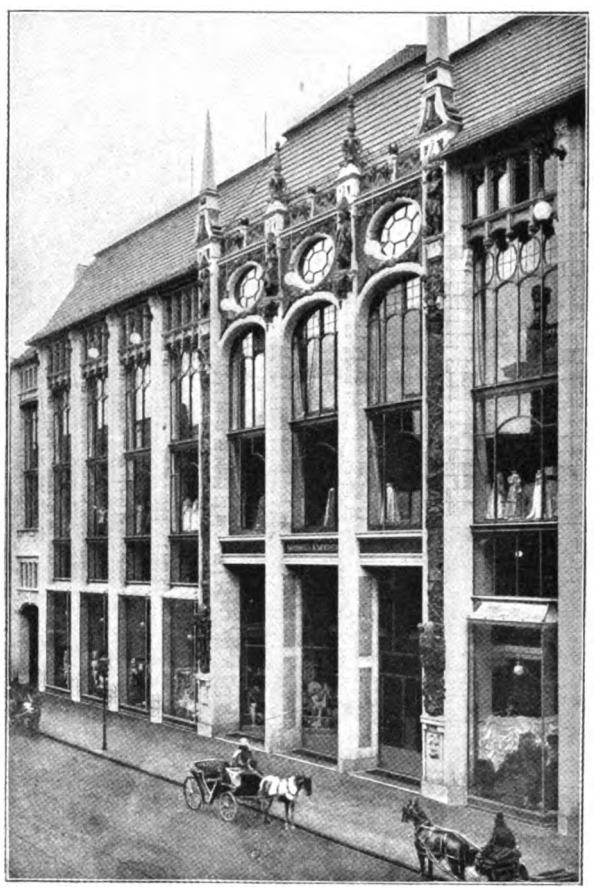

FIGURE 8.

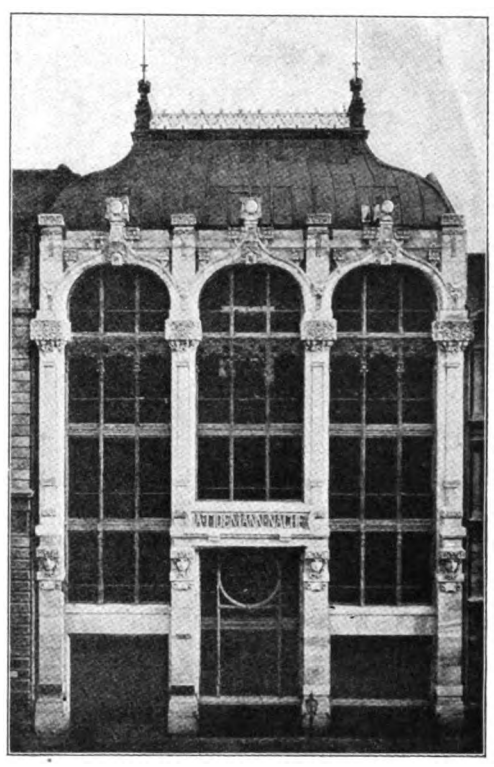

FIGURE 9.

attempt to carry a superstructure of masonry upon a foundation of steel and glass, and if we conclude from Figure 7 that it is unnecessary to rear a superstructure of steel and glass upon a ground floor of stonework, shall we not conclude that such a design as Rieth's (Fig. 9) attains the happy medium in using stone for the piers and arcaded cresting, and steel for floor beams and mullions? The graceful roof of his building is a finishing touch worthy of note.

We come now to that phase of the problem which presents peculiar difficulties to the architects of this country. It is rare as yet to find one who has succeeded in converting brick, stone and terra cotta from materials of structure to materials of protection and applied decoration. Take a characteristic example such as the Younker Building at Des Moines (Fig. 10). This is an ample, imposing structure, generously lighted in accordance with the current practice, but halting and incoherent as a design for modern materials. The upper stories, although plainly of skeleton construction protected against fire, have no architectural relation to the street floor, which is practically all glass with a few stray piers entirely out of line with those above. There is an openness and cheerfulness about the arches, but these arches are not of brick or stone or terra cotta, and round arches of steel are about the least straightforward, the most unstructural forms of steel that can well be imagined. It is a clear case of misappropriation of the elements of design, a perversion of their proper function. Another symptom of immaturity in this recent work is the artless attempt to create architectural compositions by the accumulation of a mass of units, each sufficient in itself, but all collectively ineffective. In the Great Northern Hotel Annex in Chicago (Fig. 11) there is a skeleton construction truthfully suggested by its thin, flat envelope of terra cotta ; there is abundance of light and there is an importance derived from the mere mass of the

FIGURE 10.

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FIGURE 11.

FIGURE 13.

FIGURE 12.

building, but there is no composition, only a feeble, tentative, painful effort to introduce sundry architectural features at different levels of this stratified mass, and the result is not an architectural design, but a manufactured article produced largely by automatic machinery. Not that we condemn the repetition of units in a façade large or small. In such buildings as we are considering this is a legitimate expedient and makes for simplicity and truthfulness, but obviously it is not all-sufficient.

As a matter of design most buildings require a base, a shaft and a crown. Now the Greek Doric column has no base and some buildings,—among them those shown in Figures 8 and 9,—are complete without one. But either of these, carried ten or fifteen stories in height, would look as if driven into the ground like a stake, unless it had a visible pedestal. Figures 1 and 6 have an architectural base sufficient in appearance, or nearly so, for the stories above, and yet almost entirely open to the light. In numerous other illustrations the ground floor, however open, has been architecturally discordant with the upper stories. In two instances, now to be considered, the character of the lower story is confused, deliberately, by enclosing its columns, for a portion of their height, in the glass front of the store. This device has been employed by Mr. Louis H. Sullivan in the Guaranty Building in Buffalo and in the Condict Building, Bleecker street, New York (Fig. 12). With the highest respect for Mr. Sullivan's talents, and sincerest admiration for these two buildings, we cannot look upon this handling of the shop front as anything but an ingenious evasion. A foreign critic has said of the Condict Building, that it is satisfactory "because at last architecture goes hand in hand with engineering, and instead of dissimulating the frame and cheating in the materials or showing us, like so many others, an imitation wall of cut stone, it draws an architectural effect from the very skeleton of the structure . . . . We are really witnessing the formation of a style which draws its life from absolutely new methods."

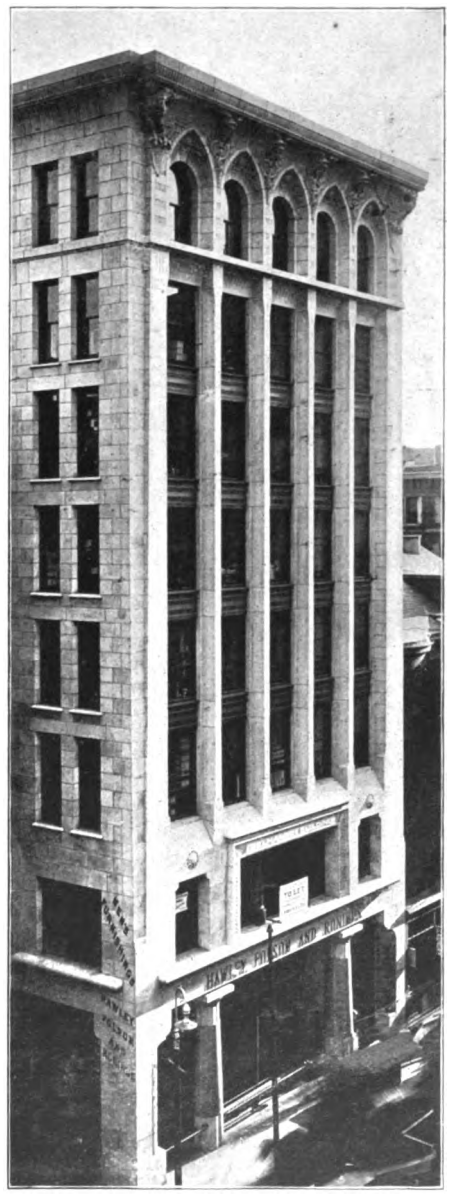

FIGURE 14.

Less original and therefore more traditional than Mr. Sullivan's work, is the well-known Marquette Building, by Messrs. Jenney and Mundie of Chicago (Fig. 13). There is *in this* building a less explicit acknowledgment of its skeleton construction; some might even *detect* an "imitation wall of cut stone," but we see rather a great office building with glass fronts, as open from top to bottom as any building of its class, uninteresting, perhaps, in detail, but so admirably designed as a whole as to be an example of simplicity and dignity and fitness.

One more illustration and then the moral. If it be not easy to give terra cotta and sandstone a new architectural aspect, how much more difficult to treat granite as a fire-resisting material enclosing skeleton steel construction. Mr. Stephen Codman's latest commercial structure, the Pelham Building on Essex street, Boston (Fig. 14), is the last word *in* design for a building whose greatest need is light. Steel columns encased in splayed mullions of granite carry the floors and are themselves carried by the two lower stories of lintels and piers, the latter, perhaps, solid monoliths, the former mere shells for the steel beams. The granite cornice is a coving enriched with figures in high relief, most effective when seen from the narrow street below.

Altogether, this is one of the best studied, best balanced and most original store fronts that any architect within our knowledge has yet produced. Having neither the solidity of masonry nor the lightness of unprotected steel, it comes as near as possible to expressing the combination of the two in their proper relations to the new design. The structural problems incidental to steel frames and glass fronts have mostly been solved—by engineers; the artistic difficulties are already yielding to the cumulative efforts of well-trained architects.

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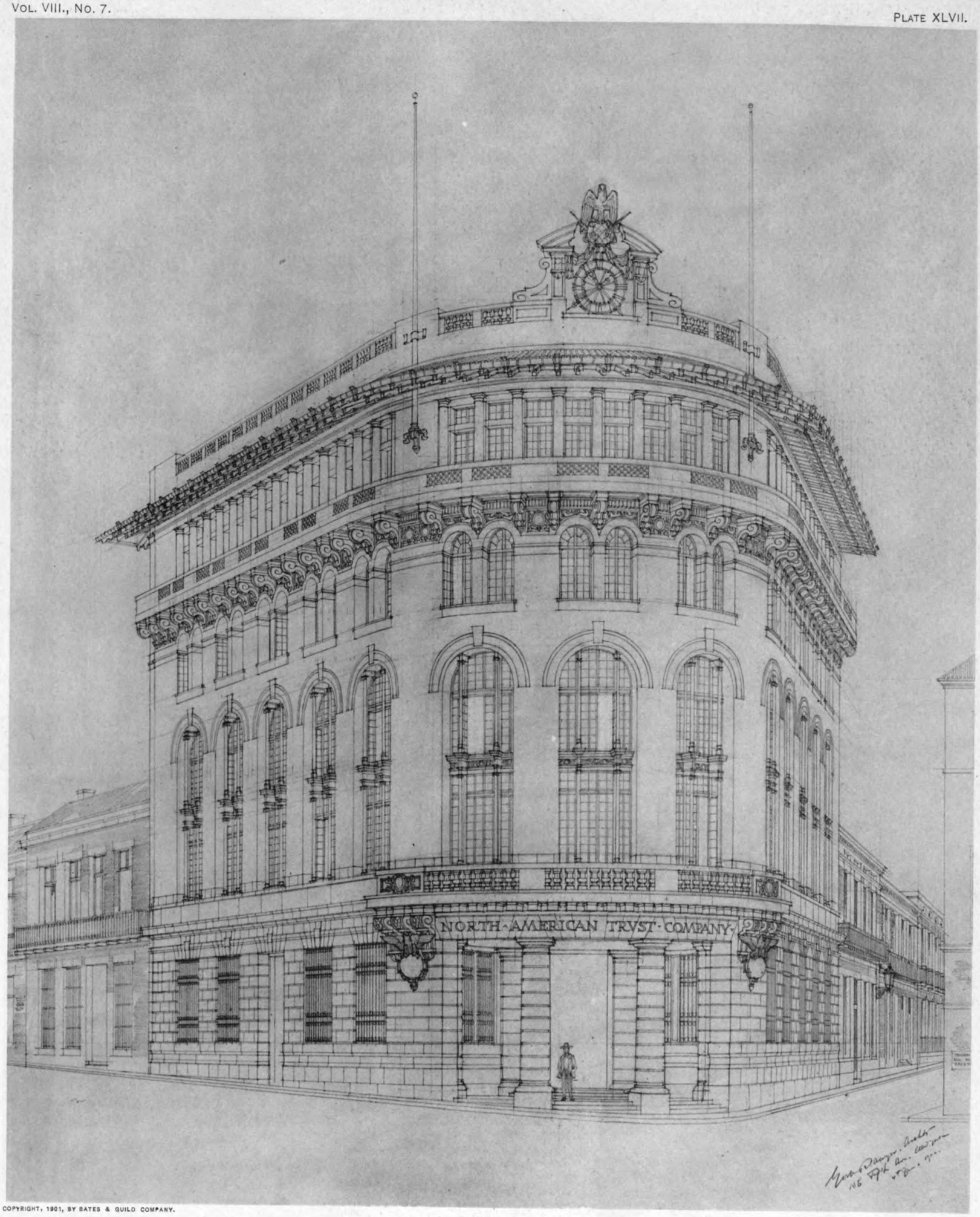
PLATE XLVII.



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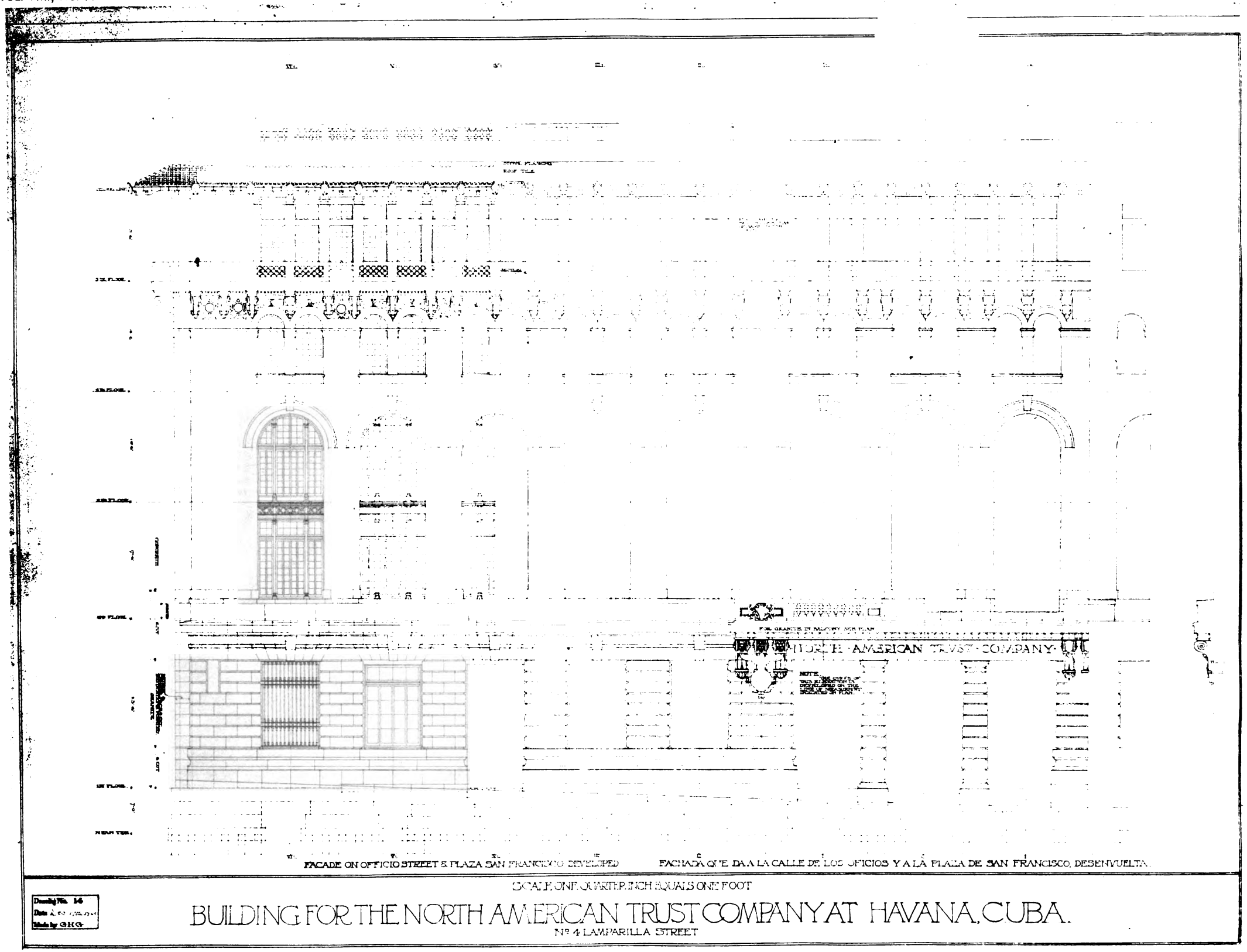
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FACHADA QUE DA A LA CALLE DE LOS OFICIOS Y A LA PLAZA DE SAN FRANCISCO, DESENVUELTA.
SCALE ONE QUARTER INCH EQUALS ONE FOOT

BUILDING FOR THE NORTH AMERICAN TRUST COMPANY AT HAVANA, CUBA.

Nº 4 LAMPARILLA STREET

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BUILDING FOR THE NORTH AMERICAN TRUST COMPANY, HAVANA, CUBA.

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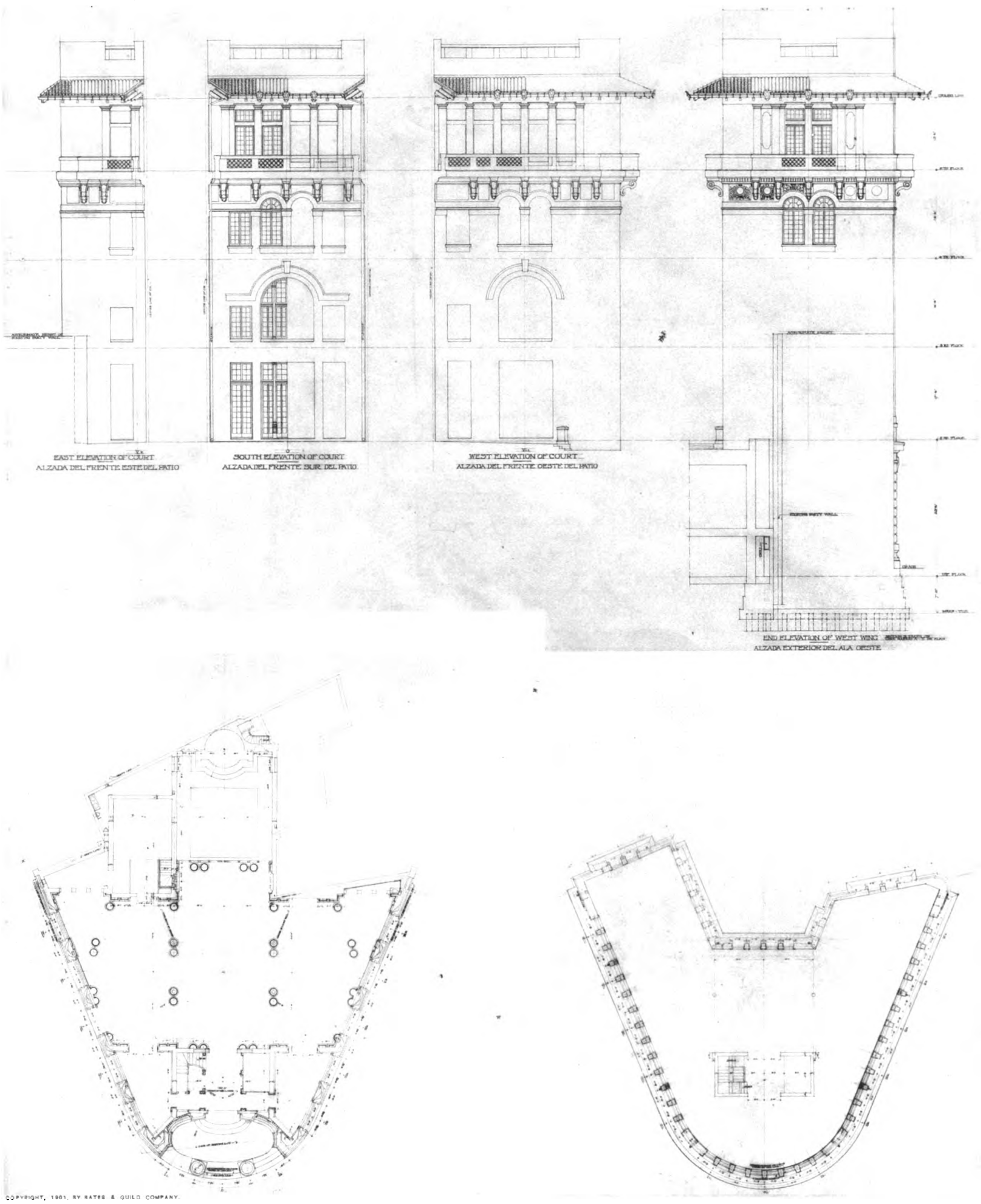
EAST ELEVATION OF COURT
ALZADA DEL FRENTE ESTE DEL PATIO
SOUTH ELEVATION OF COURT
ALZADA DEL FRENTE SUR DEL PATIO
WEST ELEVATION OF COURT
ALZADA DEL FRENTE OESTE DEL PATIO
END ELEVATION OF WEST WING
ALZADA EXTERIOR DEL ALA OESTE

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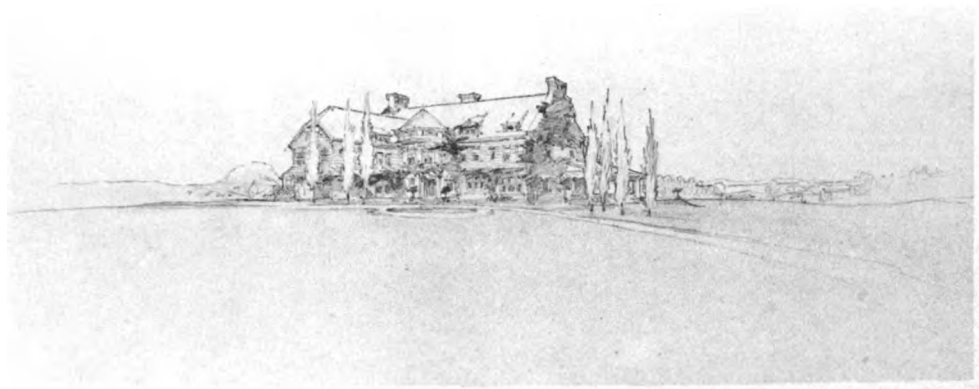

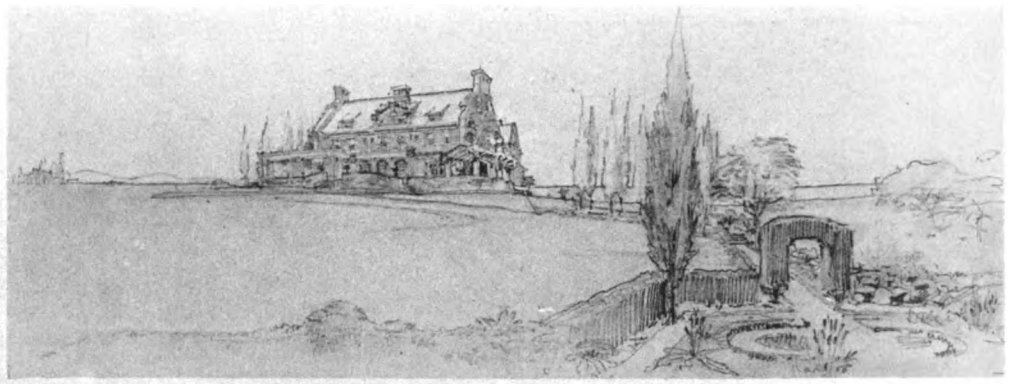

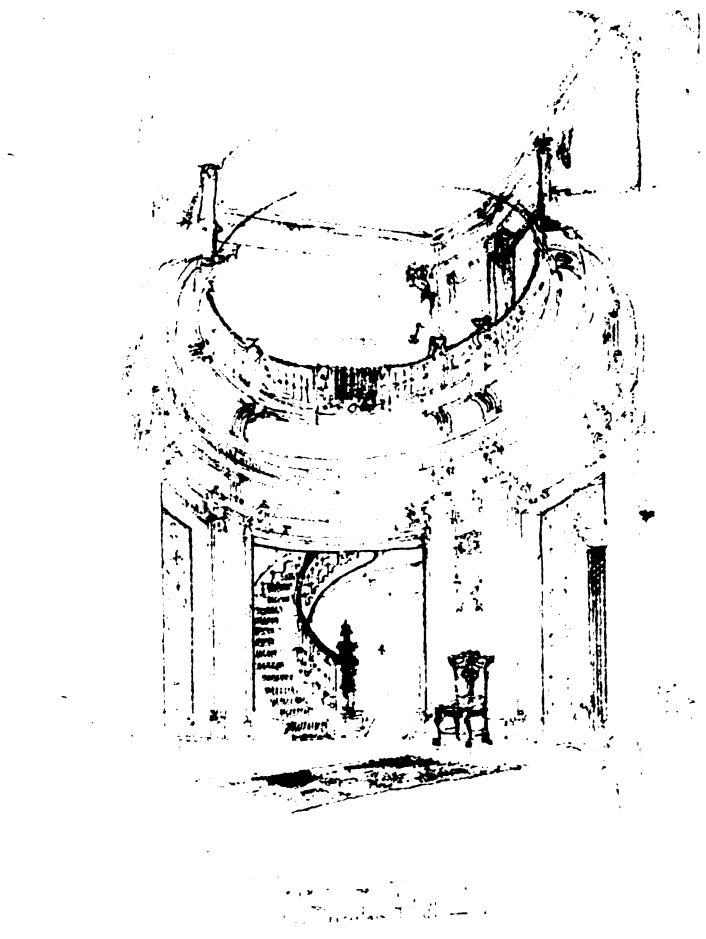

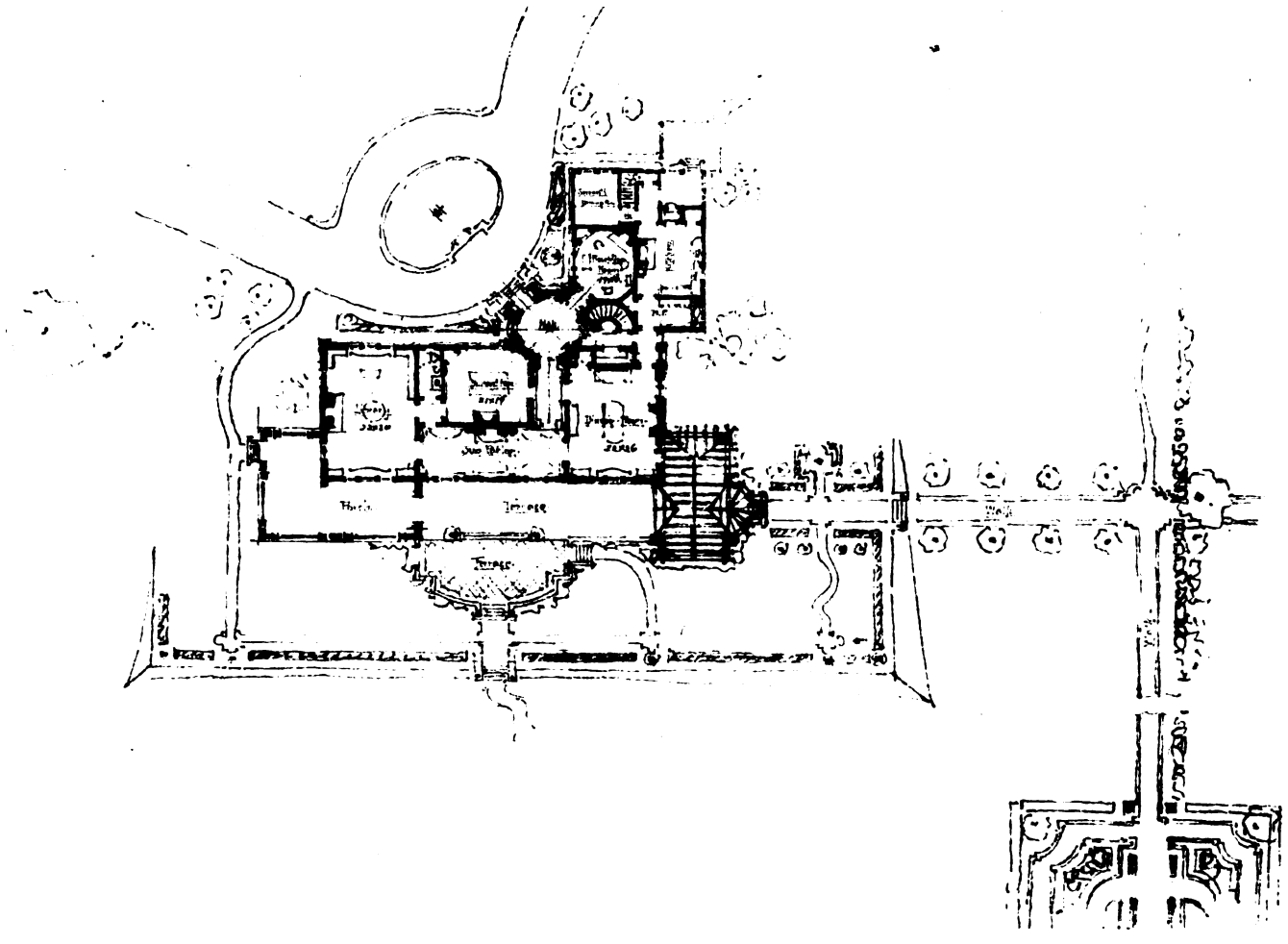

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SKETCHES FOR HOUSE FOR W. W. CASWELL, ESQ., MAMARONECK, N. Y.

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FRONT ELEVATION; RESIDENCE OF E. C. FRANCIS, ESQ., WOONSOCKET, R. I.

JAMES T. KELLEY, ARCHITECT.

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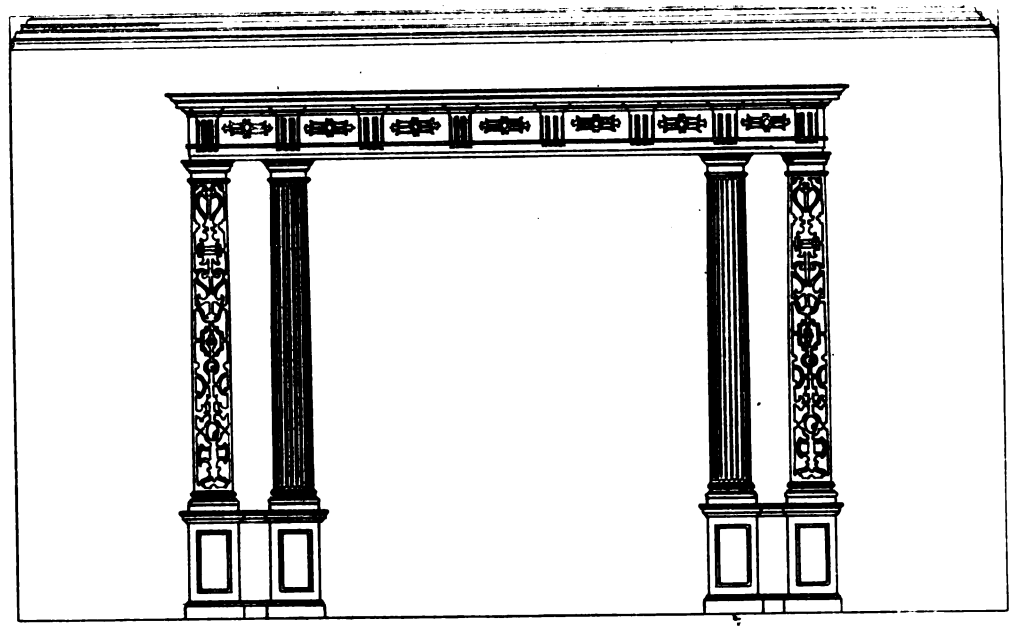
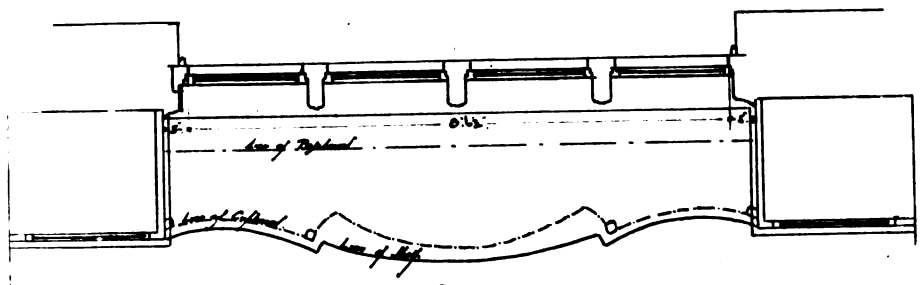
PLATE LII.

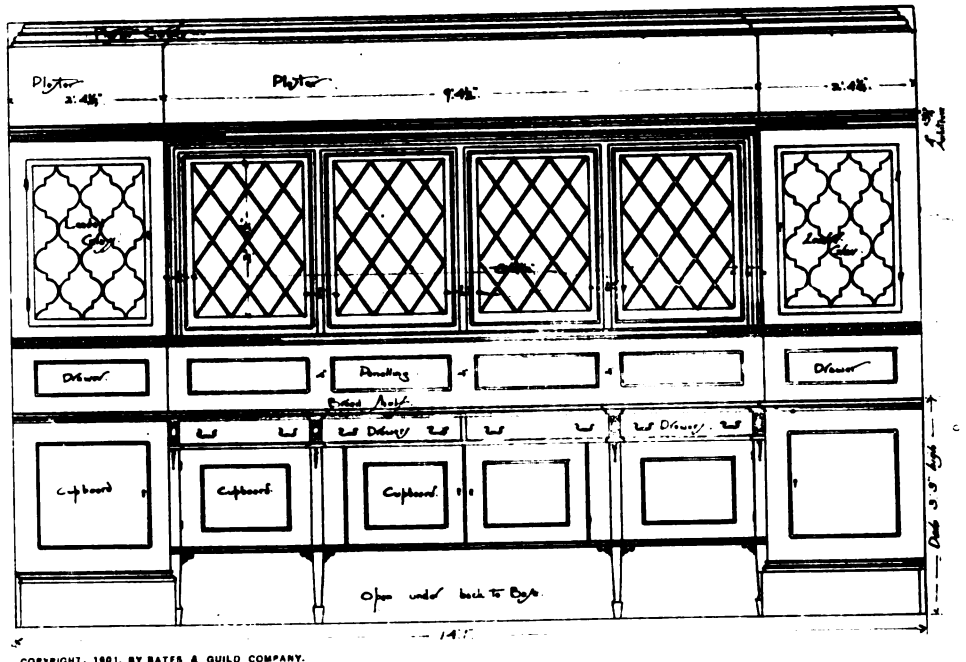
SCREEN IN HALL.



BEAM IN LIVING ROOM.



PLAN



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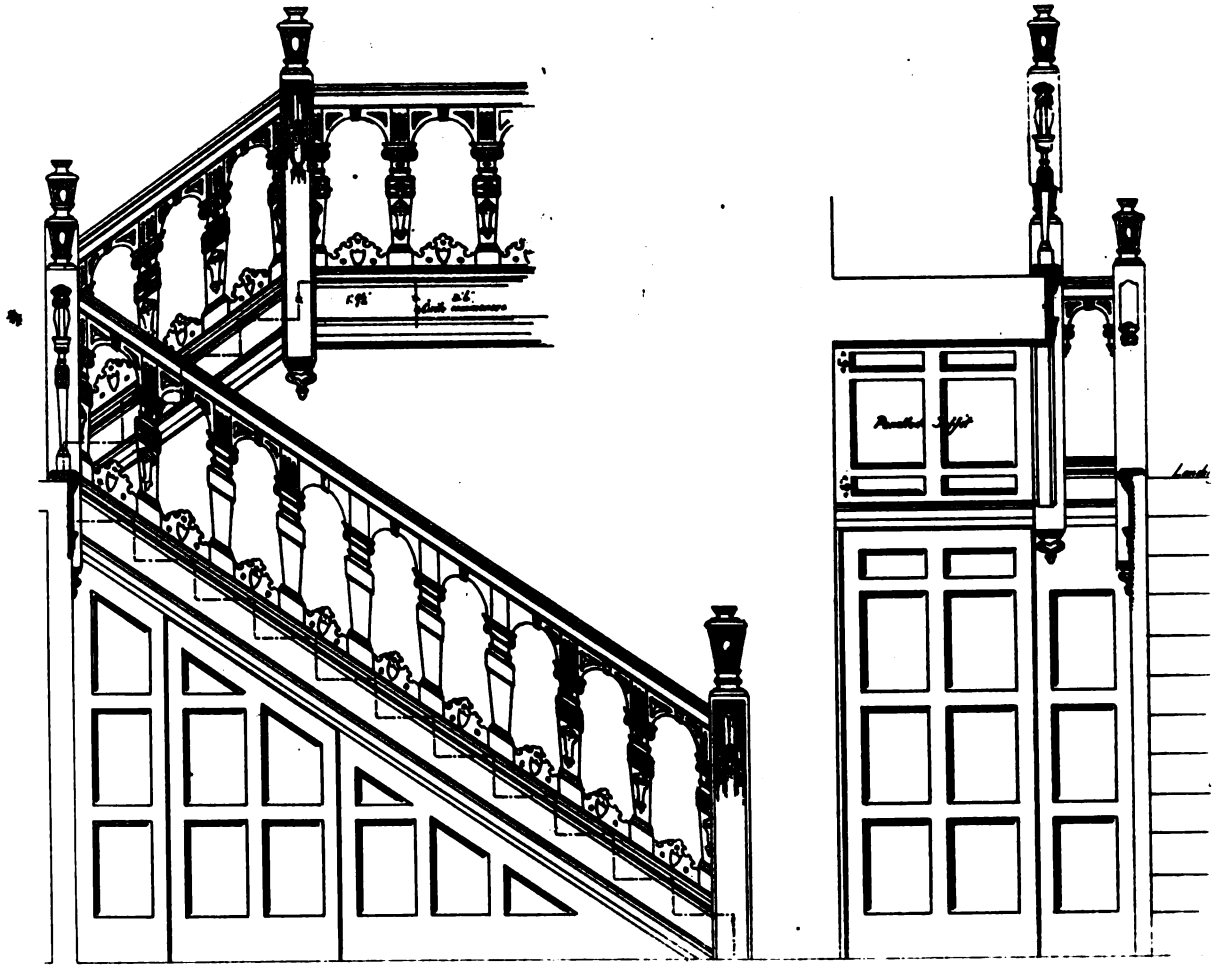
BUFFET IN DINING ROOM.



PRINCIPAL STAIRCASE.

DETAILS; RESIDENCE OF E. C. FRANCIS, ESQ., WOONSOCKET, R. I.

JAMES T. KELLEY, ARCHITECT.

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PLATE LIII.

THREE HOUSES
DAY STATE ROAD
James T. Kelley Architect 5 of 18 Vernon St. Boston
May 30 1901

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BLOCK OF THREE HOUSES, BOSTON.

JAMES T. KELLEY, ARCHITECT.

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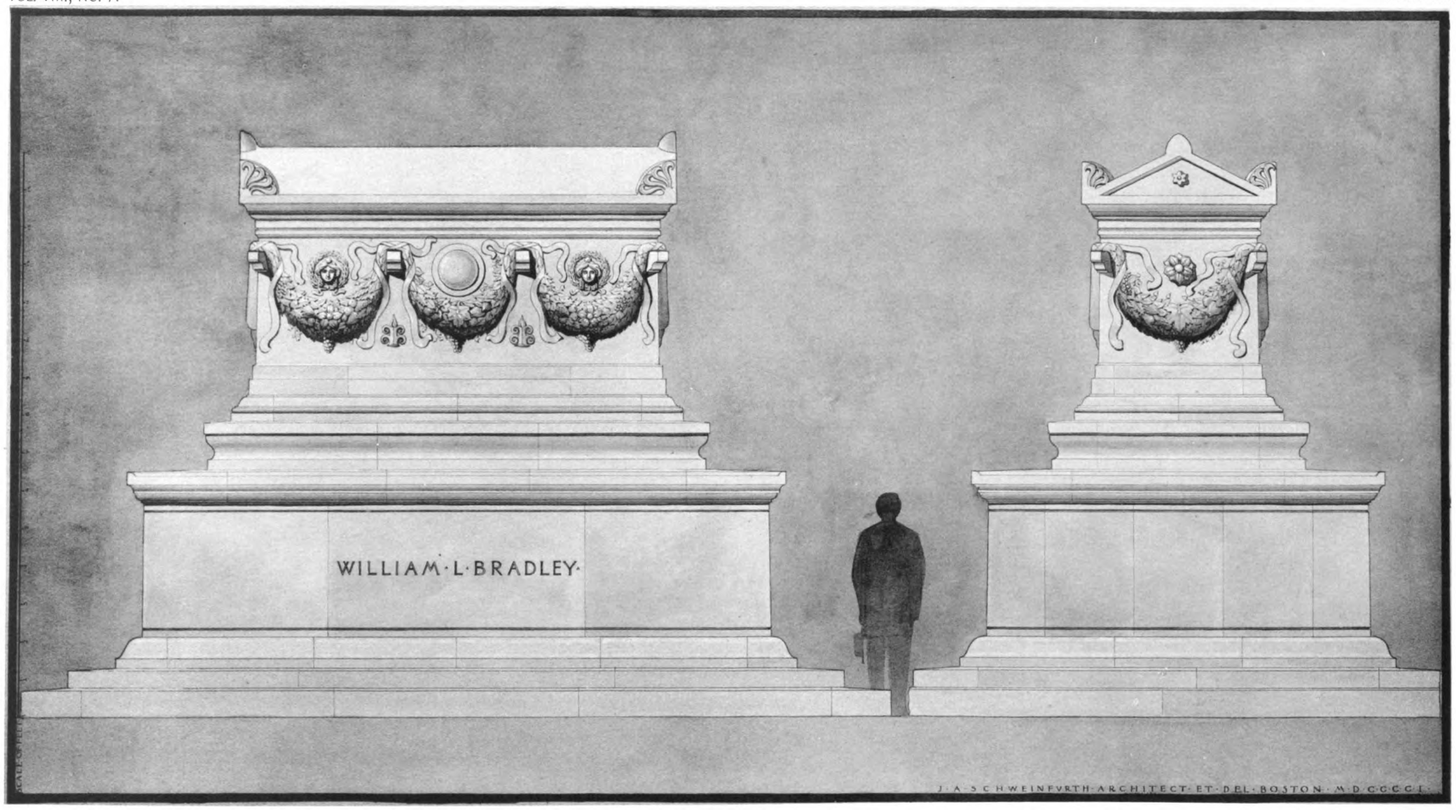

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DESIGN FOR A MONUMENT.

J. A. SCHWEINFURTH, ARCHITECT.

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RESIDENCE OF WILLIAM A. SLATER, ESQ., NORWICH, CONN.

REMODELLED BY LITTLE & BROWN, ARCHITECTS.

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RESIDENCE OF E. C. FRANCIS, ESQ., WOONSOCKET, R.I.

JAMES T. KELLEY, ARCHITECT.

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The Architectural Review

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PLATES.

PLATE XLVII.—BUILDING FOR THE NORTH AMERICAN TRUST COMPANY, HAVANA, CUBA.— *Messrs. York & Sawyer, Architects.*

PLATE XLVIII.— BUILDING FOR THE NORTH AMERICAN TRUST COMPANY, HAVANA, CUBA — *Messrs. York & Sawyer, Architects.*

PLATE XLIX.— BUILDING FOR THE NORTH AMERICAN TRUST COMPANY, HAVANA, CUBA — *Messrs. York & Sawyer, Architects.*

PLATE L.— SKETCHES FOR HOUSE FOR W. W. CASWELL, ESQ., MAMARONECK, N.Y.— *Messrs. Palmer & Hornbostel, Architects.*

PLATE LI.— FRONT ELEVATION, RESIDENCE OF E. C. FRANCIS, ESQ., WOONSOCKET, R.I.— *Mr. James T. Kelley, Architect.*

PLATE LII.— DETAILS OF RESIDENCE OF E. C. FRANCIS, WOONSOCKET, R.I — *Mr. James T. Kelley, Architect.*

PLATE LIII.— THREE HOUSES ON BAY STATE ROAD, BOSTON. — *Mr. James T Kelley, Architect.*

PLATE LIV.— DESIGN FOR A MONUMENT.— *Mr. J. A. Schweinfurth, Architect.*

THERE has been a strong interest taken within a few years, in regard to what is known as "pure design" in industrial arts and in architecture, and this interest has developed into a cult, with devotees from all classes of designers. As with many other cults there is a great deal of eulogy, of enthusiasm and of argument, all with the end in view that this particular type of design is needed for the regeneration of art and for the adequate expression of modern life. There is a slight vagueness in the matter, not as to the definition of pure design, but in connection with the types of work which fall within its category. Apparently somewhere there is a line of demarcation between "pure design" and historic design, and the latter is thereby placed in an unfortunate position and becomes to a certain extent an outcast, not to be entirely ignored, perhaps; for the admission is made that historic design has had merit; but to be guarded against as somewhat too much infected by intimate contact with periods of the past to be encouraged in the present. Pure design, on the other hand, is elemental, closely affiliated with organic laws of correlation of forces, of crystallization, of gravity, and of molecular attraction, and therefore is, in the eyes of its advocates, scientifically founded on a rock, and capable of indefinite and magnificent development: all of which may be granted without controversy. It is always quite possible to throw aside traditions and the outcome of the experience of centuries, and to revert to first causes and their immediate and manifest results, and it is often beneficial as a sort of surgery that lays bare fundamental facts and eliminates parasitic growths. Primary laws are fairly well established and can be read as one runs; the delicate nuances of art are of much more subtle character and evade all except the masters Therefore the many mistakes and blunders in the latter, and the general satisfaction in prehistoric designs and the work of savage tribes that have never cut the apron strings of a few elementary injunctions of nature's laws.

There is perhaps need for discrimination in the advocacy of "pure design" and an inquiry as to whether historic design has become impure as it wandered from its source. Mallock has related the story of several people talking different languages, who, marooned and cut off from all associations with the outside world, reverted to pantomime and inarticulate speech as an easy solution of the problem of communication. The natural tendency would have been for the strongest personality to have taught his speech to the others, for by this means a much broader range of conversation would have resulted than by the method of building up a language from the foundations. It is one thing to purify a language as Sir Arthur Helps did in his English, and quite another to create one from labials and gutturals, merely because those sounds are universally possible to all men.

The art of the past, which for the convenience of indexing has been divided into styles and periods, is not a series of isolated achievements, each initial to its date in history, but has developed in continuous sequence and is as much governed by the laws of evolution as are organic forms It has its families and genera and species, and while these latter, being the most developed types, have very marked characteristics which confine them to certain conditions, it is by no means certain that they are incapable of adaptation. And it will be found by a very casual observation that all developed types of art, as of organisms, resemble each other in subservience to fundamental laws, and are different in minor, not major characteristics. Therefore the historic styles are achievements based upon exactly the same fundamentals that are advocated with such naïve delight for "pure design," and they are achievements which were the result of adaptation, of evolution, form by form, detail by detail. In so far as the variations have been accented at the expense of the basic facts, they have failed to live, but otherwise they have enormous vitality.

It seems unwise to casually neglect the accumulated endeavor of centuries, and equally unwise to imagine that by ignoring minor developments as shown in the various styles and going back to the fundamentals, there should arise an entirely different solution of problems. New conditions, however startling they may seem, are evolved from previous conditions, not sprung full armed like Athena. The study of the work of the past goes far, in all arts and sciences, to suggest, to stimulate, to encourage the art of the present. Let advocates of "pure design" consider historic design as so many achievements already performed in the sphere of their own desires, and let them ask themselves why the fact that these things are accomplished should debar them from careful consideration. We confess to a good deal of humility before even the most pronounced types of the historic designs.

There is another point in regard to this reversion to "pure design." Its results, whether based on elemental laws of composition, etc., and with its inspiration drawn from nature, are, under present conditions, sure to be crude. Crude from the fact that it is infantile, and yet is a precocious child and not entirely a pleasurable companion. It has a disregard for its elders who have few rights that it is bound to respect. It deserves a good, thorough application of the slipper of common use, which will force upon its consciousness the fact that its predecessors were infantile before it, and that they have grown into more or less successful achievements, with manners which it would do it no harm to observe.

THE architecture of the Buffalo Exposition while partaking in many ways of the general characteristics of its predecessors, is of especial interest in its points of departure from previous exposition schemes. For example, there is to be found in it larger variety of treatment, greater exuberance of general detail and more complicated disposition of masses than have been adopted before. These differences indicate on the one hand highly developed imagination, on the other a lack of the appreciation of the limitations which occur even in so varied a problem as the conception of an exposition.

The value of ensemble has been sacrificed to the delight of variety. Everything, of course, depends upon the point of view, the original inception, and in this case, it is manifest that the paramount desire has been that of gaiety, of joyous abandon. Taking this for granted and acknowledging that such a desire is legitimate and expressive of the purpose of an exposition, there still exists the doubt whether the work is not keyed to too high a pitch, and whether the continuous persistence in variety has not produced a monotony from the very lack of contrasts. Minor contrasts are innumerable, but broad comparisons are absent.

The plan is one of peculiar beauty on paper; it is almost imperceptible upon the grounds from the reiterant interception of minor details upon its axis. Upon the plan the relative sizes of masses are well adjusted; in reality these masses have materially changed their character and become at times discordant. That much of this has been caused by changes during the progress of the work is evident. It is the fate of many details of carefully conceived plans to "gang aft a-gley" because of the innate depravity of unforeseen conditions. For instance, the grand entrance to the

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grounds is but little used and the majority of the visitors filter in through small allées, which fact is due to the change of terminus of the street transportation lines.

The bridge, with its four majestic pylons, finely detailed, is conceived upon so grandiose a scale that it becomes impossible for the remainder of the architecture to be kept in scale with it, and the water beneath it sinks into insignificance. The pylons dwarf the vista seen between them. Even the Central Tower seems small in comparison, and it is not until the bridge is passed that the dignity of this tower is felt. Here on the right and left are pergolas without terminal accents, and with a change in scale which is startling. They are charming in character and lead respectively to the Government Building on the right and the Horticultural Building on the left. At this point the impression of multiplicity of detail is very strong. Everywhere are statues, fountains, lamps and shelters; the sky silhouette is restless with pinnacles and towers and domes; wall surfaces are conspicuous by their absence; monumental entrances, colonnades, arcades and bizarre and peculiar window forms are in great profusion. The whole effect is nervous, often virile, always interesting, but bewildering. One seeks in vain for a focus, for some one thing masterful and dominant. The great tower, rising to a very beautiful termination, expresses the intention of concentrated interest and holds attention for a moment from the distracting appeal of its neighbors. At its base is a colonnaded exedra, which by its very nature should be a terminal unit, but through and beyond it appear still other colonnades and pavilions. The great fountain, a most delightfully exuberant piece of design, is not sufficiently isolated to command proper attention. The basins, so admirably planned, can be seen only at intervals and the water, kept agitated by too numerous jets, has no reflective surface. Every space is too much peopled and is too busy, and the surface grades have not been effectively treated. The buildings are not raised sufficiently, the small bridges destroy vistas, there is a want of broad-stepped terraces. The sunken mall and the sunken garden have great charm from within.

Behind the tower is the most interesting portion of the grounds. Here the sweep of the peristyle and the two restaurants on either end and the small pavilions have very great merit and form the one large composition on the grounds. The beauty of these buildings, especially of the towers, is worthy of all praise. Individually the various buildings are of great interest and in their details often of great beauty. Especially fine are the great portals, the cornices and eaves — everywhere is unusually well-composed and decorative detail — and the picturesque bits under archways, through colonnades and pergolas, are delightful and numerous.

With all this exuberance of form, the one thing which could have harmonized the Exposition was the adoption of one tone of color throughout. On the contrary, a color scheme exists that is peculiarly mischievous. The idea, apparently, was to start with strong, somewhat barbaric color at one end and terminate with more sophisticated and moderate color at the other, the intention being one of attractive and perhaps chronological gradation. As a theory, there is a certain literary appeal in the scheme. It appears to have the value of sequence and of crescendo, and might possibly be successful in a series of connecting interiors; but as a fact, applied in the open to isolated buildings of varying character, and with totally different light and shade, it is foredoomed to failure and can be only productive of a harlequinade. And as if this were not enough, the entire surfaces of the different masses are treated in different tints, upon which the stronger color is displayed. The natural result is, especially at the barbaric end, that strong mustard yellows, foncé blues and vivid reds, come in close propinquity with pale tints of fawn, green and grays, without the possibility of the arbitrary adjustment of proportions necessitated by such juxtaposition in order to ensure success. The Choral Hall is especially unfortunate. Where that most satisfactory of materials for architectural decoration, gold, is used, it is in too large isolated masses.

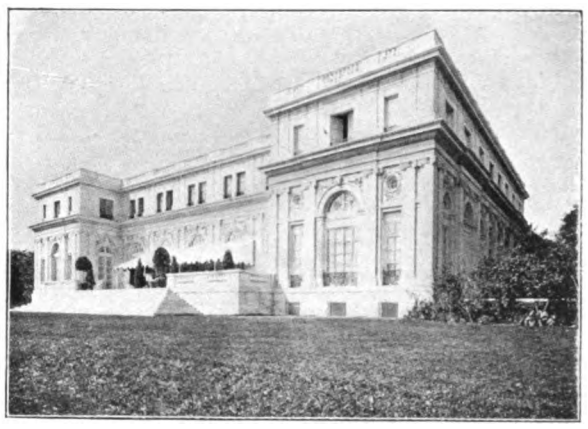
There are some very successful pieces of color. The main tower is good — the cornices, soffites and friezes of the building in front of the tower on either side, exceptionally good, and the entire coloring of the court behind the tower fine. One of the most interesting buildings in every respect on the grounds, in scale, design and detail — the Stadium — is without color. On the whole, the coloring of the "Rainbow City" leaves the impression that a very varied scheme of color confuses and belittles a large scheme of architectural correlation of building and that the conception of the color should be as simple and as universal as is the general scheme of the architectural ensemble. It is ensemble that Buffalo lacks. It has the marked element of great and able variety, not sufficiently controlled; and of unusually piquant interest without the quality of breadth.

In Mr. Hale's article on Recent Buildings at Harvard University in our last issue the design of the A.D. Club was credited to Mr. J. Harleston Parker. Mr. Charles K. Cummings was associated with Mr. Parker in the design and construction of this building.

Current Periodicals.

OWING to some curious oversight, the issue of *The Brickbuilder* for March was ignored at the time the other magazines for the month were reviewed. As this number contained much excellent material, it is referred to here, with apologies to the charitable reader for the oversight. It is one of the most interesting numbers of this magazine yet issued. The working drawings of the United States Naval Academy at Annapolis by Mr. Ernest Flagg are intensely interesting. They show consistent, businesslike and thoroughly monumental buildings worked out in a very attractive form of Parisian Renaissance. The scale is admirably preserved throughout, and there is little of the riotous abandon in detail that occasionally happens where this facile style is unthinkingly employed.

(FROM "THE BRICKBUILDER.")

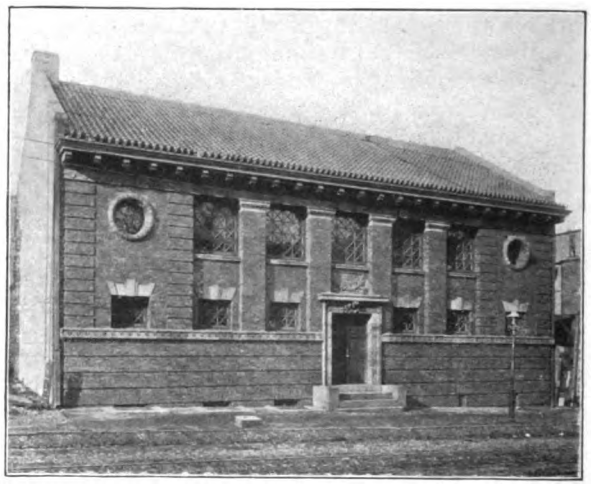


HOUSE AT NEWPORT, R.I. McKIM, MEAD & WHITE, ARCHITECTS.

Messrs. McKim, Mead & White's splendid villa at Newport is a simple and scholarly piece of composition, refined in every way. It is a good example of self-respecting architecture on its good behavior. There is nothing strikingly original in either the composition or detail, but sometimes sincerity of idea and straightforwardness of purpose are better even than startling originality.

The Gymnasium in Baltimore by Mr. Joseph Evans Sperry is a good piece of consistent brickwork, though the scale is not very well preserved. The idea is good, but somehow one gets the impression that the building is a reduced copy of a much larger original.

(FROM "THE BRICKBUILDER.")



GYMNASIUM, UNIVERSITY SCHOOL FOR BOYS, BALTIMORE, MD. JOSEPH EVANS SPERRY, ARCHITECT.

Messrs. Peabody & Stearns' new Chickering Hall, Boston, is as delicate a piece of refinement as one could ask. The proportions are good, but the effect depends largely on the most scrupulous and sensitive detail. It is the exact opposite of the new Horticultural Hall, which stands nearby. Unfortunately for both the two buildings come next each other.

The article on "Terra Cotta in the Small Cities of Italy" by

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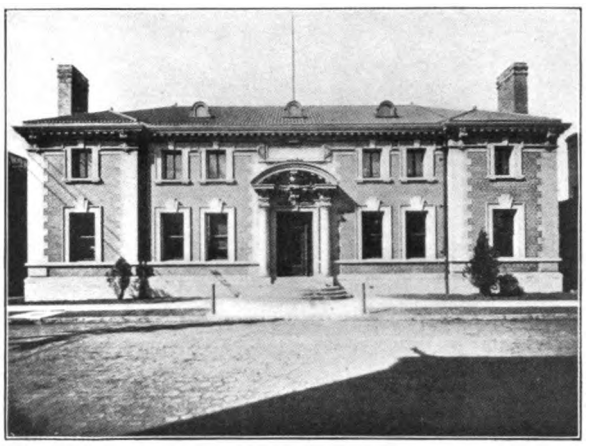
Sr. Melani is illustrated by little known and most fascinating examples. Mr. John Galen Howard's design in the "Village Inn" series is admirable in plan, though rather fantastic in its exterior treatment. As we understand the problem this hypothetical inn was intended to harmonize with various other heterogeneous surroundings and it hardly seems to us that in any respect whatever has this desirable result been achieved.

(FROM "THE BRICKBUILDER.")

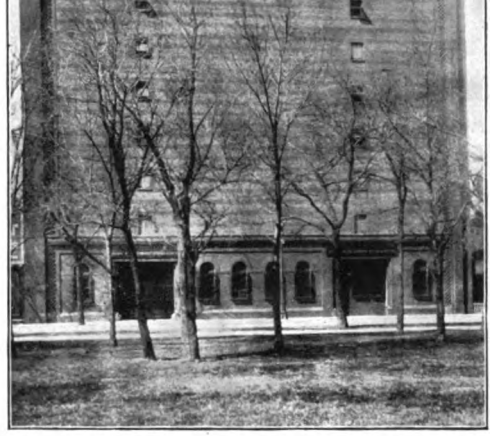


OFFICE BUILDING FOR BERRY BROS., DETROIT, MICH.
GEORGE D. MASON, ARCHITECT.

The illustrations in the May issue of this magazine are less interesting, perhaps, than was the case with the March number. Mr. George D. Mason's Office Building in Detroit is admirable in every way; a very delightful piece of delicate design, well proportioned and good in scale. The Life Insurance Building in Baltimore by Messrs. N. LeBrun & Sons is a piece of fine and consistent southern Colonial work; admirably fitted for its purpose and its location. Mr. Wilson Eyre's House at Wilkes Barre is archæologically good, but less admirable from an architectural standpoint than one has a right to expect from so able a man. The Colonial style has plenty of defects and it hardly seems to us that these should be perpetuated in a modern treatment of this work.

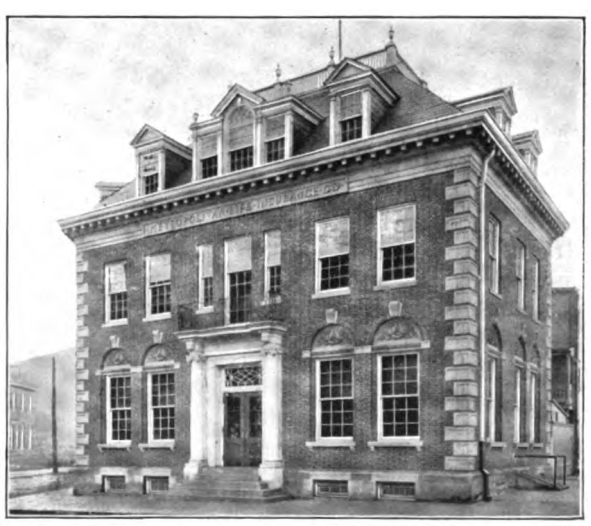
One of the most satisfactory things in *The Inland Architect* for May, is the warehouse in Chicago by Messrs. Holabird & Roche. This is an original, consistent and thoroughly architectural treatment of an interesting and exceedingly difficult problem. Mr. S. S. Beman's Christian Science Church, also in Chicago, is outwardly at least a dignified and reserved piece of Greek design. The treatment of the main gables is not successful, but the building masses well, and has an effect of considerable dignity. The interior is most unsatisfactory in nearly every way, the whole effect being crushed and insignificant. Mr. Manny's residence for Mr. Finlay in St. Louis is good as a whole, though the detail of the main entrance and the window over it is rather confused and ineffectual. His other house, that for Mr. Knight, is better in several ways. In both of these houses brick has been treated in a rational and thoughtful manner.

(FROM "THE INLAND ARCHITECT.")



PARK FIREPROOF STORAGE WAREHOUSE, CHICAGO.
HOLABIRD & ROCHE, ARCHITECTS.

(FROM "THE BRICKBUILDER.")



METROPOLITAN LIFE INSURANCE BUILDING, BALTIMORE, MD.
N. LEBRUN & SONS, ARCHITECTS.

In the *American Architect* for May 18, is a photograph of the corner of Broadway and Chambers Street, New York, showing Mr. Cass Gilbert's "Broadway Chambers" on one side, and the "Shoe and Leather Bank Building" by Messrs. Cady, Berg & See on the other. Grant the necessity for twenty-story buildings and this effort of Mr. Gilbert is creditable enough, perhaps, but if we could only get far enough away from today to obtain a little perspective, we should realize how absurd the whole thing is both from an ethical and an architectural standpoint.

(FROM "THE INLAND ARCHITECT.")

SECOND CHURCH OF CHRIST, SCIENTIST, CHICAGO.
S. S. BEMAN, ARCHITECT.

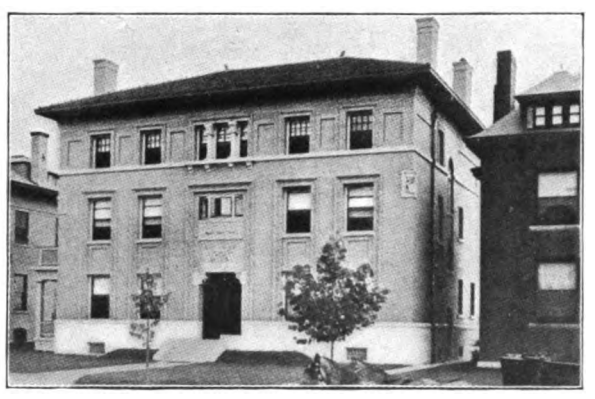
We reproduce a view of the staircase in Mr. Blackall's Colonial Theatre, Boston; a good piece of design that is as gay and festive as the public is supposed to demand at present in theatre design. Mr. C. P. H. Gilbert's "Combined House and Office" is a picturesque and rather artificial design.

May 25, Messrs. Carrère & Hastings' remodelled design for the New York Public Library is given a fine showing. For some reason or other this most important building hardly gives promise of being quite up to the standard of these architects, set by such a scheme, for example, as that for the New York Custom House. It seems to lack interest in some way. It is serious and reserved, but apparently lacking in the splendid freedom and masterly grasp of the problem as a whole which marked their altogether memorable Custom House design. The problem, to be sure, is a more commonplace one. Perhaps in this fact lies the reason for a certain lack of spontaneousness and simplicity. Perhaps, also, the very bigness of the opportunity was crushing in a way. We may be wholly wrong, but it seems to us that the design is weakened by the manner in which it is broken up into "features" of various kinds. One does not feel this particularly in the elevation, but it is extremely apparent in the photograph of the model. The building will be a noble and monumental structure undoubtedly, but one cannot but feel that the results would have been better had there been less reliance on the established methods of design in the Paris School of Fine Arts, and a nearer approach to the freedom and originality of the much quoted Custom House design.

The illustrations in the number for June 1, are largely devoted to Mr. John Galen Howard's electric light tower at the Pan-American Exposition. We have already spoken of this admirable design.

Messrs. McKim, Mead & White's Medical College of Cornell University, New York City, published June 8, is somewhat hard and disap-

(FROM "THE INLAND ARCHITECT")



RESIDENCE OF ANDREW M. FINLAY, ESQ., ST. LOUIS, MO.
E. A. MANNY, ARCHITECT.

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pointing. The detail of the porticoes is exquisite to a degree, but beautiful as these porticoes would be by themselves, they lose their effect when they are applied to the bulky building behind them.

Of the English Magazines, *The Builder* is, as is generally the case, immeasurably the best. In the issue for May 11, there is a creditable essay in Italian Romanesque in the shape of a crematorium by Messrs. Ernest George & Yeates, a transplanted design that has little kinship with England; also a rather chaotic scheme for a Railway Station in Calcutta, by Mr. Halsey Ricardo, where some slight attempt has been made at suggesting, though rather unsuccessfully, certain qualities of Indian architecture. May 18, is published a perspective of the Leeds Cathedral by Mr. Eastwood, a plan and elevation of which we reproduced last month. Seen in perspective this very notable design appears quite as strong as in the working drawings. The loss of effect through an inadequate length is less conspicuous from this particular point of view, though we still hold that a serious error was made in not taking advantage of every inch available in a most difficult lot of land. This is in every way a remarkable building, and as we said before, shows the unquenchable Gothic spirit expressing itself through modes that are thoroughly of today.

(FROM THE "AMERICAN ARCHITECT.")

FOYER OF THE COLONIAL THEATRE, BOSTON.
C. H. BLACKALL, ARCHITECT.

There is no modern work of importance in the issue for May 25, but there are some most interesting photographs of the too little known Rimini Cathedral; a very remarkable piece of fantastic early Renaissance. The Church of St. John, High Wycombe, by Mr. Caröe, is an example of the bad results that are possible in the use of "developed Gothic." It is all that Mr. Eastwood's Leeds Cathedral is not, which is unfortunate for this particular design.

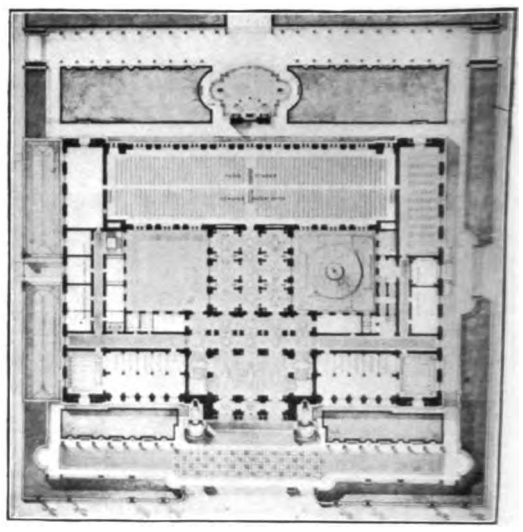
Another example of the same sort of thing is found in a design for St. Martins, Knowle, by Mr. H. D. Bryan, published June 1. This is also a strained and affected piece of work with no real Gothic feeling whatever, though there is a certain leaning on Gothic forms.

The Architect continues to illustrate the English Cathedrals. In the number for May 10, are some examples of hotel decoration "as she is drawn" in England, by R. A. Briggs. There is nothing notable published May 17, except a weird piece of fancy brickwork, sufficiently startling for all practical purposes. May 24, are published plans and various drawings of St. Ignatius Church, Stamford Hill, by Mr. Benedict Williamson; a curious piece of rather Romanesque work that in perspective is decidedly effective through its many slim vertical lines. The interior is logical and well proportioned and promises decidedly good things. There is nothing of especial importance in the number for May 31. The *Building News* contains little of notable interest.

(FROM "THE BUILDER," LONDON.)

PROPOSED CATHEDRAL OF ST. ANNE, LEEDS. J. H. EASTWOOD, ARCHITECT.

(FROM THE "AMERICAN ARCHITECT.")



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CARRÈRE & HASTINGS, ARCHITECTS.

The *Journal of the R.I.B.A.* for April 27, has a valuable article on "The Classification of Romanesque Architecture," well illustrated by a large number of small photographs.

In *The Builders' Journal* for May 8, are some photographs of interesting little churches in Cornwall, and a view of a dignified and solid looking church by Messrs. James Brooks & Sons, which is almost hopelessly ruined by the addition of a meaningless little belfry over the west end.

Mr. Wilson Eyre's shop in Broadway, New York, is light and amusing, but fascinating as it is in detail, it is too picturesque for its position in a commercial modern city.

The first number of *House and Garden*, the new magazine from Philadelphia, edited by Messrs. Eyre, Day & Wise, is a beautiful piece of magazine making and in every respect a welcome addition to the list of professional publications. Whether it will take a permanent position, or not, remains to be seen. Certainly, if it keeps up to the standard set in the first number, it will make such a position whether it exists now or not. The first article is devoted to "Stratford Lodge" near Bryn Mawr, Pennsylvania, by Messrs. Keene & Meade; a most naive and attractive piece of work. The combination of farmhouse architecture and Italian pergola is startling, but if one can get away from a certain amount of precedent, the innovation will be seen to have justified itself. The gardens are delightful, and the general effect of picturesqueness most unusual. The whole thing has enthusiasm, artistic feeling and a strong pictorial quality.

(FROM THE "AMERICAN ARCHITECT.")

198 BROADWAY, NEW YORK.
WILSON EYRE, JR., ARCHITECT.

Another article illustrated by fine photographs is devoted to the Fairmount Water Works, a surprisingly picturesque and old world group of buildings. The photographs throughout the number are excellent and the reproductions good. Possibly the letter-press is less adequate than the illustrations, and one would be glad to see the editorial department elaborated a little, but these deficits may easily be rectified as the magazine develops with age.

There is little in *The Canadian Architect* that requires comment, unless, perhaps, it is the photograph of the interior of the Chapel of Lorretto Abbey in Toronto; a most Italian piece of work and withal a particularly fascinating photograph.

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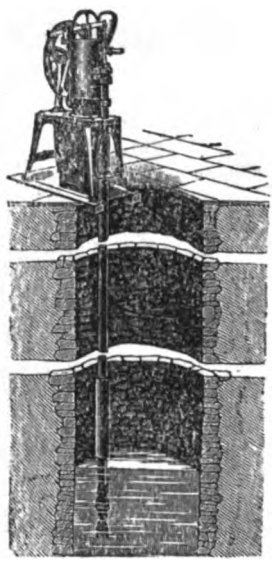

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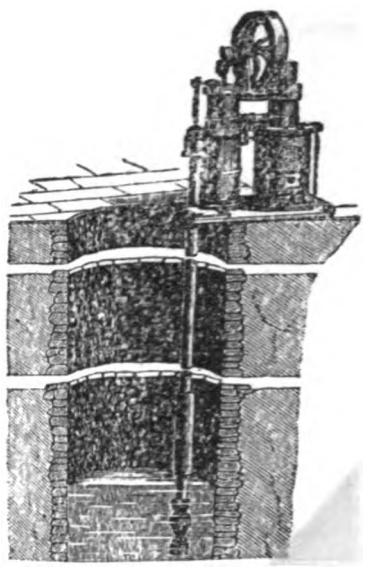

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The Architectural Review.

OFFICE LETTERING.

PART I.

By Frank Chouteau Brown.

IT IS a queer psychological tendency that is the cause for the evil of this world. It must be to that influence that we may attribute the inevitable result of any inexact or misunderstood drawing. Of any two courses the mechanic will decide to follow the more inartistic and impossible one. If there is not a great deal of difference, he may hesitate; but the more certainly is one way worse than another, the more inevitable is his decision to complete the work in that way.

What would be the effect if the natural inclination of mankind was always to do the artistic or perfect thing? Then all architecture — with other arts — would be good, the bad would be the exception; though perhaps the desire to get "something different, something original" might still remain a determining cause. Or perhaps "Education" would then step forth and elect the bad to be the more desirable.

This is an interesting problem, but aside from the subject. I but wished to suggest the natural inclination or tendency, without the addition of the large factor of hastily made and illegible lettering for notes on plans and details, to assist toward an inartistic result. This is especially the case with details, which from their very form and nature are likely to be confused or bewildering. Indeed, often a mere written scrawl is allowed to answer all the mechanic's queries, as to the title of detail and its location, as well as to denote both the owner and the architect; and while architects are not such notoriously bad writers as lawyers, any difference is more a matter of repute than of fact.

In the West the standard of workmanship in drawings is certainly not so high as in the East. In the great majority of offices little care is given to the effect of the completed drawing. This same lack of artistic excellence, both in lettering and drawing, has to be overcome by a draughtsman coming to the East after only a Western experience. The exceptional Western office may, more or less closely, be run at a level approximating an Eastern standard. And this office, it will be found, is the one turning out the best designs and results.

A glance at any of the magazines reproducing Western work will at once show this difference, at least so far as the lettering — our present subject — is concerned. The style of lettering there disclosed, must furnish the precedent for that shown in some of the English books on the subject, as "American Lettering" (vid. pp. 197 to 203, inclusive, in E. F. Strang's "Alphabets," Bell).

But it is indubitable that the standard of architectural draughtsmanship the country over, is now higher than ever before. Many influences help to account for this. The schooling that assists in the production of cleverly rendered and drawn competition plans is one. The first faint indications of a disposition on the part of the public to discriminate and appreciate good architecture, is another. This tendency is still so faint and tenuous that one hesitates to name it, lest it vanish or be found in reality intangible.

It is to be regretted that the various schools of Art, as well as Architecture, have as yet given little or no attention to instruction on this subject, "Lettering." Its importance seems not to have been recognized. Much time and care may be given to a design, but when it comes to the lettering, the student is allowed to pick it up when and where he can. The result is disappointing, as might be expected. And it even seems that no endeavor is made to supply a good selection of models for reference. Certainly the few plates and books prepared for the students are relics of a former century, and such that even the engineer (who views lettering with a mechanical eye) might well cavil at them.

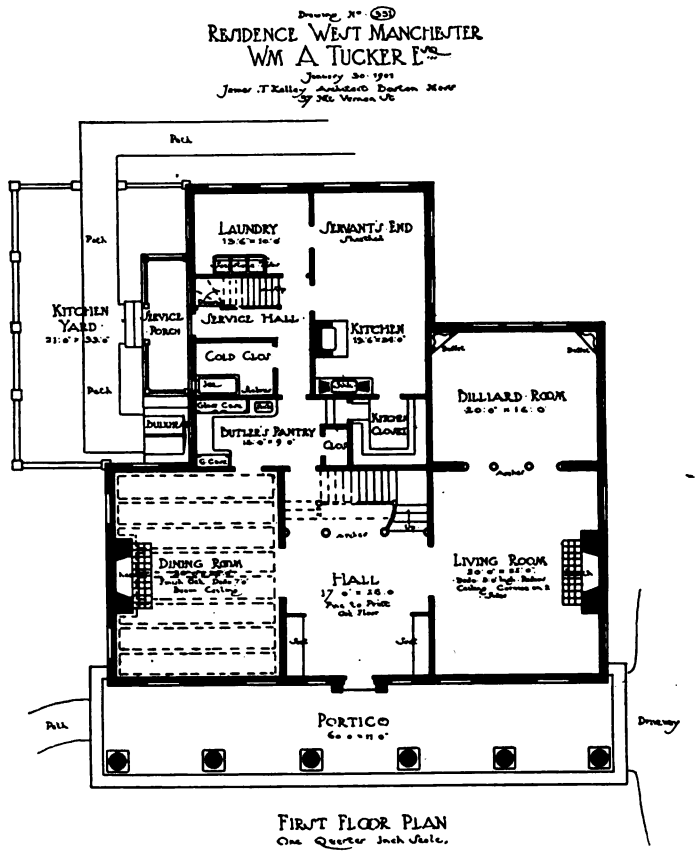

FIGURE 1.

One well drawn set of plans in an office sets a certain standard that is to be attained afterwards until surpassed. Even the routine working drawings show a corresponding improvement. And the final result of any drawing remains to be made or marred by the lettering. This is even true of an elevation; while a plan can be decorated, balanced and ornamented by the lettering to an astonishing degree.

A set of tracings for a house of ample dimensions and balanced plan, however well drawn, may be made to look thin, awkward, and amateurish, solely by the lettering placed upon them. While another set of less interest in plan and line, and perhaps lettered in practically the same style, but by a better and more experienced hand, comes out in graceful and attractive guise, a decorative pleasure to the eye. The individual capital letters may even seem to be much the same on both plans, but in the first, the smaller letters are hopelessly ugly and sprawling and the large capitals inartistically placed and out of proportion to the scale of the entire drawing as well as to the size of the separate rooms.

Fig. 1, although a much more crowded and intricate plan, shows a better effect than Fig. 2. Note in the latter the bad placing of the title of each separate room, the awkward location of the general title, the poor composition of letters, figures and plan, and finally the crude form of the letters themselves.

It is difficult to analyze the inherent personal qualities necessary to produce good lettering. To some it comes easily and in a half-dozen months they can have at least one entire set of letters at easy command. While others, working hard for as many years, are still lacking in skill and facility. The careless and the niggling have a long task before them, the merely precise and formal will also require infinite patience. While the observant and

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interested, those who can see the whole drawing, and not alone the pen-point, will be much sooner successful. I am not sure but that the best and quickest way to acquire ability in lettering is to draw from the life in as artistic an atmosphere as possible. And I think it would be fairly easy to prove that a person bookishly inclined, has a long start in the race.

Not a little of the fault must rest with the heads of offices and the architects themselves. While desirous of having especial sets of plans appear to advantage, and in a less degree, all the quarter scale tracings, they will insist on hurrying out the intervening working drawings at the expense of their lettering.

Any draughtsman while not improving is deteriorating. This statement is trite to a degree, but always unregarded, nevertheless. One single backward step in lettering is a great injury and retardant to final success, while ground is lost that it requires some time and pains to regain.

The architect may say that it makes no difference what lettering his details carry; that it is their artistic design he is looking for, not merely the drawings' artistic effect, but this specious reasoning can only deceive himself.

The next visit of superintendence discovers that a mechanic has misunderstood the slovenly lettering or writing upon a drawing and either made a costly and annoying mistake, or delayed the work while awaiting its interpretation. It frequently may happen that the architect himself does not remember — or cannot guess — the exact meaning of the note, and a further delay and inquiry at the office is necessary. Meanwhile what was but carelessness in lettering becomes carelessness in drawing and the legibility of the detail itself is soon in question. For the improvement of an office standard it is, therefore, as important to criticize a faultily placed or designed label as to condemn a section wrongly drawn. To do otherwise is a very short-sighted policy. It is but a step more to become, what indeed but too many offices are, a mere plan factory — a profit-making business concern. And even from this standpoint the economy is more than doubtful. Neat and legible lettering can be made in the same time that is taken under the above circumstances. That is, after the necessary preliminary practice. And when the necessity arises for good lettering on any show drawings, it can be produced much more surely, with less friction, and at a great saving of time. Besides, the moral effect induced by studied lettering should be allowed for. Care expended in finishing a drawing cannot but redound to its exactness and legibility. Oversight is easier and less necessary, while with a working force once well in the swing, the general improvement in tone will be marked, and the assimilation of a new comer or student be more rapid.

Every office has a certain style or convention of its own. Each new comer is expected to familiarize himself not only with its methods of work, but with their results. A certain definite similarity of lettering is required. The worker's usual product must be varied or modified to conform with the new standard. At the same time a certain latitude is allowed, especially to the head men. And it frequently happens that through the influence of one of these a radical change is introduced. But the general influence of an office style remains so marked, that despite the fact that all the good forms of lettering are derived from one type of alphabet, it is often easy to determine by a glance at the lettering only, in what office a drawing was made.

This purely ethical side of the question need surely be no further indicated. A few moments' consideration or a little experimenting will soon prove its truth.

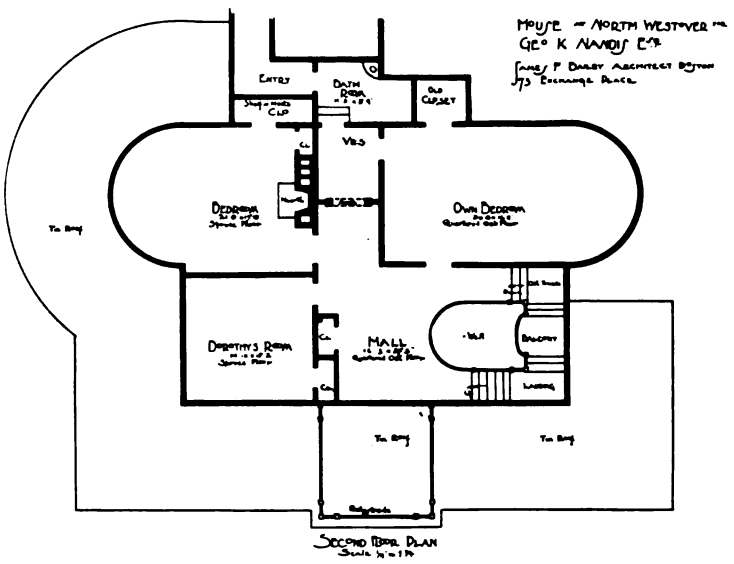

FIGURE 2.

There are a few principles of good lettering that seem from their very simplicity to have escaped recognition or amplification, yet that are primarily necessary to understand lettering thoroughly, and are recognized — consciously or unconsciously — by those who have acquired facility in this art.

Before undertaking a study of the letters separately, it should be made plain that it is not the excellence of the letter itself that gives the *effect* of good lettering, but its word-composition. This little understood or regarded fact is responsible for much of the unattractiveness of modern lettering. Good letters wrongly composed will give a very unpleasing effect, but it may seem difficult of belief that letters very bad indeed, if considered by themselves, may be made into an interesting and attractive whole. Yet this reproduced title proves this to an amazing degree (Fig. 3). It shows what results can be gained by sheer composition and artistic decorative feeling alone. The artist has chosen to disregard entirely all the rules of exact form for his letters. Knowing absolutely his desired effect, he has obtained it in the most careless but still wonderfully artistic manner. This example shows the value of good composition and artistic feeling alone in producing a result without the assistance of individually well-formed letters.

Lettering must be *designed*. Each form must be drawn as exactly and beautifully as possible. When studying it consider each letter as an individual design. Note carefully its shape, size, and the relation of its parts. Study its horizontal divisions and their inter-relation. Then try and combine these separate designs into a larger *single* design of a word. And it is just here that the interesting part of the study of lettering comes in. Every word-design differs from every other word-design. There is opportunity for endless variety and combination of forms, each with its relation to every other letter in the word, sentence, page, or decorative panel to be carefully worked out.

It will be interesting to study the panel of lettering laid out by Mr. Ross to indicate the word combinations of the letter forms shown in his "Reconstruction" of Serlio's Alphabet. The linking of letters in some cases is most interesting and perfectly legitimate, especially in pen work (Fig. 5). It should be used with more restraint when the lettering is to be cut in stone, but where no possible clouding of word or sense is allowed, it always supplies variety and freedom to the lettered panel.

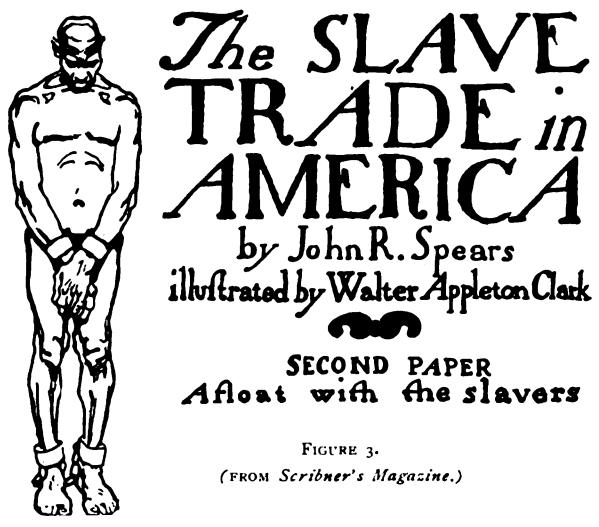

FIGURE 3.
(FROM *Scribner's Magazine.*)

The alphabet showing scheme of laying out letters (Fig. 4) should be carefully copied by every student anxious to acquire a grounding in the Roman letter form; always remembering that, as shown, it is for pen and printing form of letter. The original drawing was of a much larger size. Each of the small squares used in constructing the letters was one-half inch wide. This made each letter four and one-half inches high. Once carefully drawn out, this sheet will be of great use in spacing outlines of lettering and as a reference for proportions of letters and weight of line. It is not intended to lay out small letters by such an intricate system, but it will be of great value in grounding the student firmly in a knowledge of careful proportion of parts, while the mere process of laying it out cannot help but assist in fixing the form firmly in his mind. Two letters are shown (Fig 6) at one-half their original size for the purpose of comparison.

It may seem absurd to study at a large scale and separately design the letters of the alphabet so carefully. One may think he has already a very intimate acquaintance with every member of this little family. Undoubtedly; but still it is easy to find men of three years' and more experience in office work who will still

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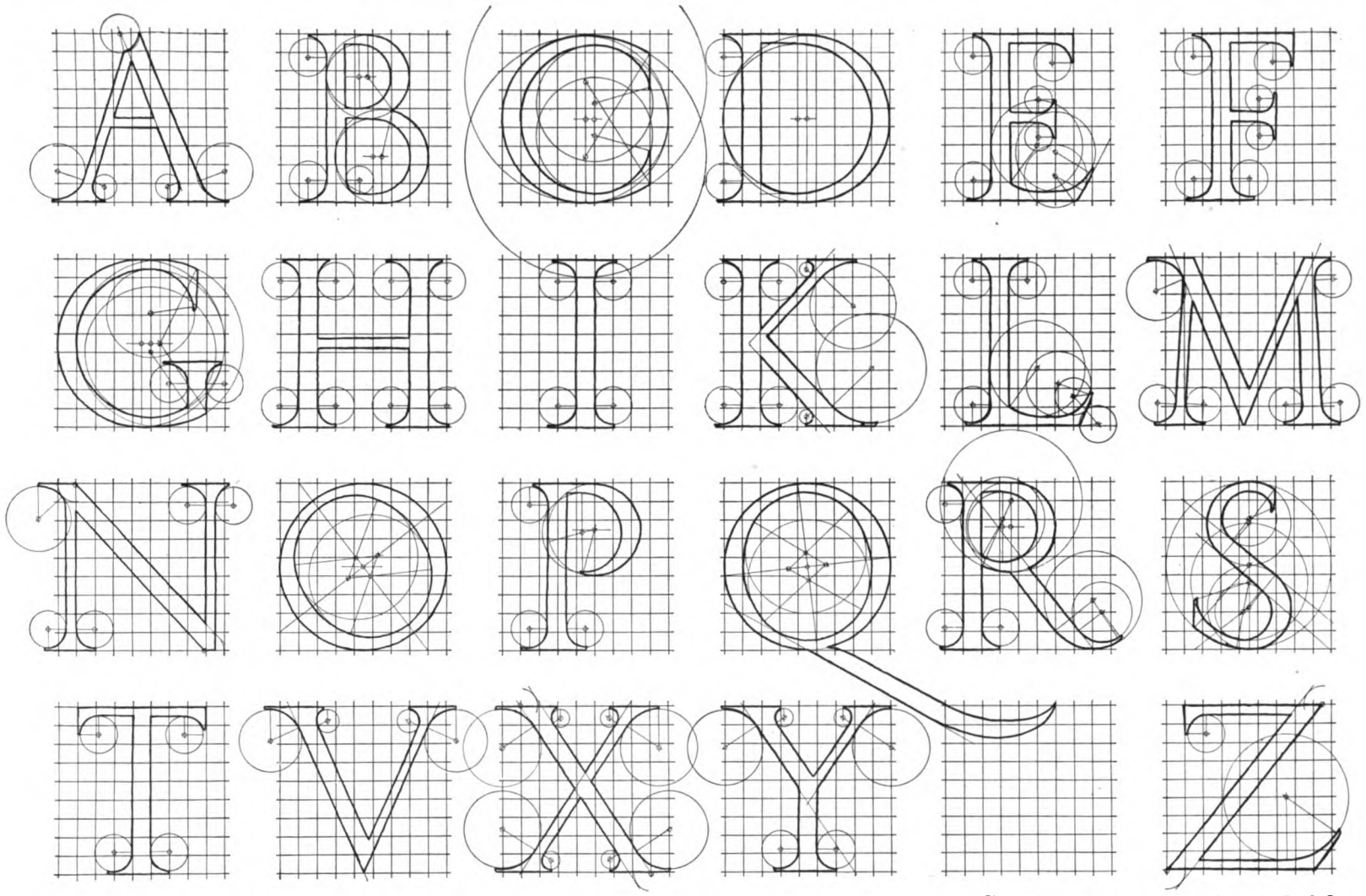

FIGURE 4.

persist in shading the wrong stroke of their M, W, Y, U and A, and it is never by their conscious intent that the accent on a curved letter is rightly placed. And yet these people have been reading papers, books, and advertisements for many years. They must have seen *some* well-designed title pages and one or two of the few artistic bookcovers. They either must have passed these unnoticed —"seen unseeingly"— or else they could not have begun to appreciate their excellence. Now take a mere lover and student of books: he knows and admires the beauties of the Caslon (Figs. 7-8) and Bodoni types, while a constant and intelligent appreciation of beautiful title pages has given him a sense of balance, rhythm and proportion that will at once enable him to compose his lettering well, and the letters, however clumsily executed, will have the *feeling* of form.

A deep study and knowledge of paleography is not essential to the designer or artist; indeed, I am not sure but that to most of them it would be but an added confusion. It is therefore not necessary to take up the historical side of lettering at any length. But the derivation of the broad strokes and accents in the letters of our modern alphabet seems to be so generally misunderstood, that perhaps the indication of their fitness and natural growth may be of assistance in fixing them securely in the memory of letterers.

The old Greek, in placing a note upon his wax tablets, used a stylus or hard metal instrument which made a mark of unvarying width. There could then be no accent on any of his strokes. The successor of the stylus was the reed pen. Here was a blunt and not over-fine point, but it was sufficiently flexible to cause the down stroke to become the heavier of the two. Nowadays we have two forms of letters: the larger or capital letter "majuscule," and the smaller or lower case letter, sometimes also known as "minuscule." In addition there was the written letter, called the "cursive" or "running" hand. The monkish bookmakers and illuminators of the early centuries gradually formed a third style modeled from the large capitals, but more adapted to ready hand formation. Thus in early times there was the capital letter, used for architectural purposes (cutting on stone); then the monkish manuscript hand, used for books and ornate writing; and finally the ordinary writing or running hand, used on

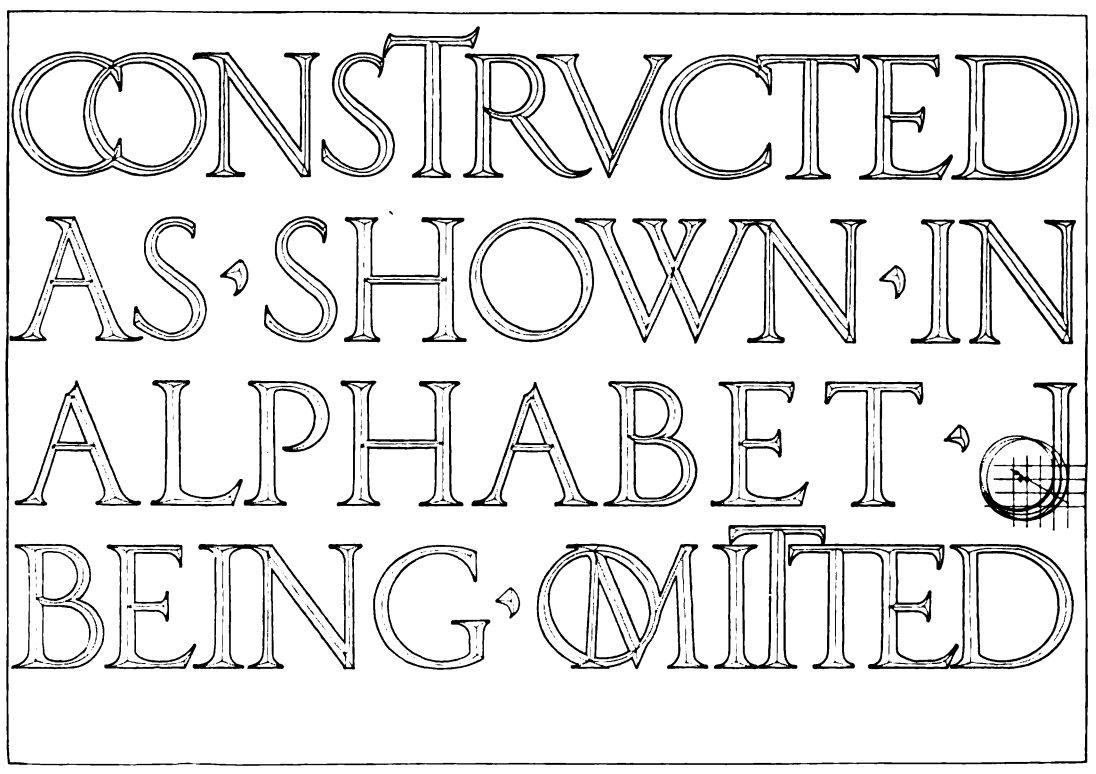

FIGURE 5.

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informal occasions and, as learning gradually spread, by the common people. Of course, during all this time it underwent various modifications. The monumental capital gradually came to be used in beginning a sentence, until it has reached its invariable usage of today. The common or writing letter was eventually incorporated into our lower case or small type. Now you will notice that in the small letter used now as type, there is not a single broad or accented stroke that it would not be perfectly natural for us to make if forming the letter with a pen. While in the capitals or "upper case" you will find in certain of the letters that this does not seem to be the case. It is most suggestive and interesting, as it shows the interplay of its derivation.

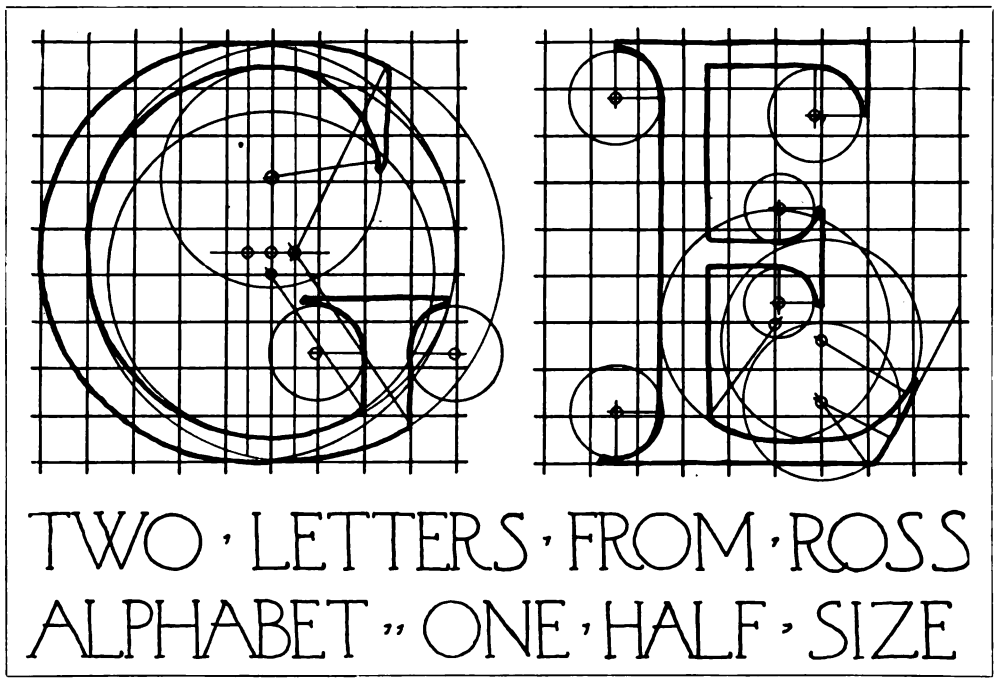

FIGURE 6.

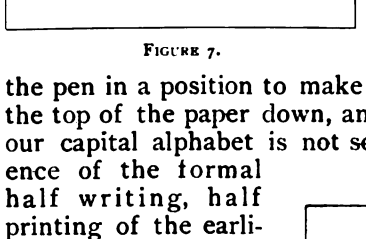

FIGURE 7.

First it was a letter made by the unfeeling stylus; then the lines were all equal and thin in width. The reed pen coming into use made certain strokes heavier and of greater width than before. But they are not the strokes that we would nowadays accent if making these same forms with the pen. Why? Because, with the introduction of the reed pen the middle style, called the Uncial, immediately developed to an extent that reacted upon the graver capital form and in part changed its character. In printing the capitals with a pen now, it would be most natural to hold the pen in a position to make all the perpendicular strokes from the top of the paper down, and thus make them all broad. But our capital alphabet is not so made and here is shown the influence of the formal half writing, half printing of the earliest manuscript makers. The character of their lettering was rounder and the pen was not held in our modern fashion, but perpendicularly to the paper and with the nib at an angle of a little less than forty-five degrees with the bottom line of the page. This gave the lettering pen the effect of being dragged across the paper after the hand more in the manner suggested by the handwriting of a pen-letterer today. This made the strokes from the upper left-hand side of the letter, pulling down to its lower right side the heavier, as they came the broad way of the pen nib or reed. Not only does this explain the broad downward slanting stroke in the capitals A, M, N, K, S, V, W, X, Y, but it explains the thin upper stroke as well. For in rapid hand lettering they would start the reed at the bottom of the upright stroke in the M or N, and carry it up; then would come the down stroke, following the pull of the hand which would give the broad line as we have it now; then the up-stroke again would be thin. In this way the final stroke of the R and Q became lengthened and flourished — into a "swash" line — while at first both M and N were made with the thin strokes slanting and not perpendicular, until experience has proved its inconsistency.

As a result, when cutting the strictly formal, architectural or monumental letter — which was used largely on stonework with the incised or "V" cut section — it was most natural to incorporate the broad stroke from the usually seen and familiar reed lettering and to retain the thin line from their former formal alphabet. The workman of those days was also artist enough to realize the improvement in both form and fitness for his purpose, of the letter as it was thus made. In Fig. 9 is shown a classic letter for stone carving incised in the "V" section.

In adapting this accented or broad stroke from the uncial to the architectural alphabet it was modified in one way. In the uncial lettering the accent on the round letter, as the capital C, G and O, was more on the lower and upper parts of the circle, as was natural to the stroke of the pen as it was then held. This the workman saw was inconsistent with the more severe character and material of his monumental letter, so he made the accent more exactly on the direct up and down portions of the round letter.

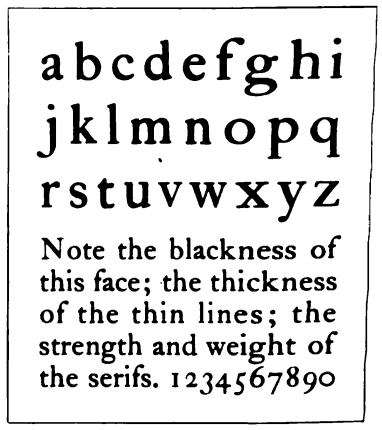
abcdefghi
jklmnopq
rstuvwxyz
Note the blackness of this face; the thickness of the thin lines; the strength and weight of the serifs. 1234567890

FIGURE 8.

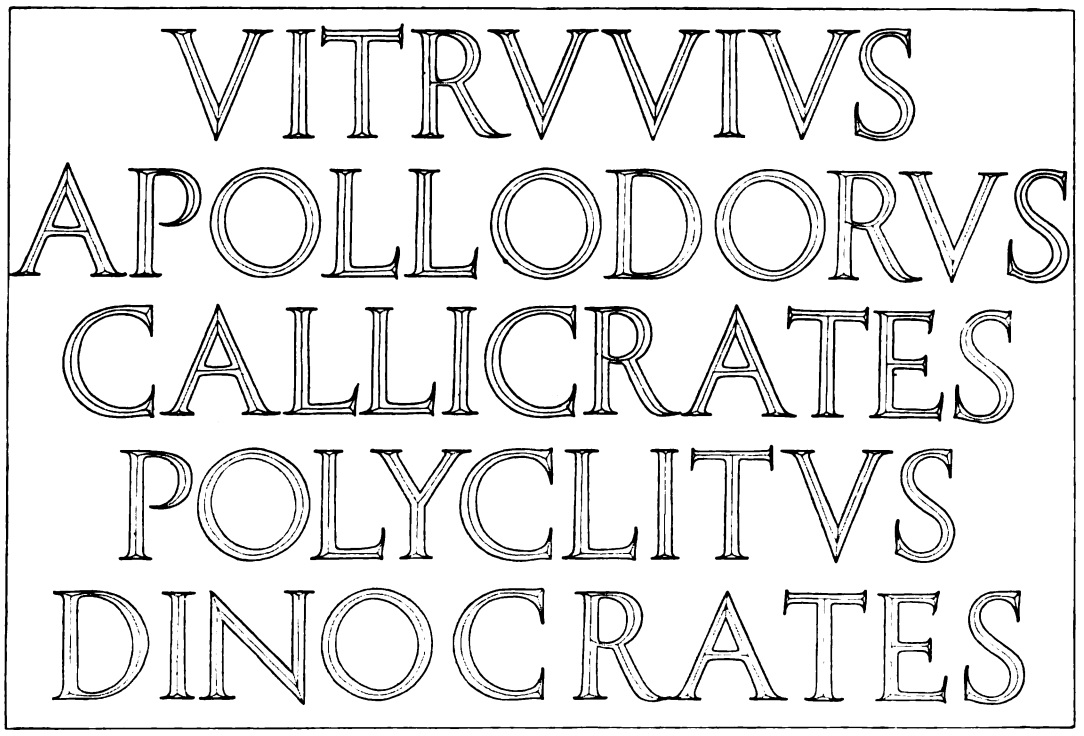

FIGURE 9.
LETTERING FROM THE ARCHITECTURAL BUILDING AT HARVARD. MCKIM, MEAD & WHITE, ARCHITECTS.

This review of the derivation of form in our modern alphabet is perhaps of as little necessity as the knowledge that I had just disclaimed as unessential. But it is always of interest to understand the reason for any custom, and the mere formula without intelligent appreciation of its foundation on usage or reason is often valueless. It can be more simply stated in the two rules to

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always accent the right sloping downward stroke in lettering capitals, and to always, in both capitals and smaller letters, accent the direct down strokes, except where, in the capitals, the first rule takes the precedence. Of course all the letters of our alphabet were not in the early Greek or even Roman forms, though I have spoken as though that were the case. This was merely for simplicity as it does not effect the principle for the modern letterer. The letters as they have been added have either assumed their present shape from the same reasons primarily, or the first discovered rules caused their formation to the same standards on their adoption into the formal alphabet.

By the comparatively recent times when movable type was made, there was no occasion to make any change from the generally accepted forms. Already mankind was becoming content to accept unthinkingly and unquestioningly what they found before them. Their idea of an improvement was to make a niggling change or finical super-refinement on an already existing form. This tendency soon became deep rooted and hereditary, till the most the modern mind can hope to do is to work over and adapt the forms that have come down to us from a vital living age and art. The forms of type or letters have become unalterably fixed by custom and convention, and any progress must be made by first accepting the fact that there is nothing original for us to do in lettering. But we may adapt the forms at our hand to their purpose as intelligently and as artistically as is possible. In this way we obtain individuality while the adaptation of a letter to its use *perfectly*, will produce an originality of treatment, if not of form, that will lend it both variety and fitness; and in this way only may distinction be acquired.

The old Roman alphabet was arranged on the theory that each letter should fill a perfect square. That is, that each letter, except the I, would be as wide as it was high. The reproduced "Reconstruction of Serlio letters" by Mr. Ross shows this most excellently (Fig. 4). The letter shown by Serlio was the most refined form of its time and a most beautiful letter it remains today. Allowance must be made for its purpose, — that of lettering in black on a white paper, — or its reproduction as type, of course; otherwise it may be criticised for a somewhat "stubby" and abrupt effect at times. Mr. Ross in redrawing and altering the old Serlio scheme of proportioning the letter has further refined and varied the form, notably in the freedom of serif treatment, in a very interesting manner. In one or two cases he might have still further diverted from his original, notably in length of serifs on crossbar of T and finish at bottom end of slant line of N, while the incongruity of Serlio in his straightening up the Q on account of the boldness of its "swash" tail and still leaving the O inclined at an extreme angle has always seemed too transparently inconsistent.

FIGURE 10.
FREE MODERN FORM OF ROMAN CAPITALS.

I have further shown an alphabet, formed on the simplest type of old Roman letter, though modified for our modern eye in many slight ways (Fig. 10). In the old Roman letter the cross bar of the A, B, F, H, etc., is always in the exact centre of the letter height. Here, after establishing the centre line, it has been taken for the bottom of the cross bar in the B, E, H, P and R, and as the top line in the A, thus partially conceding to the effect on the eye. While in letters like the K, Y and X the "waist line," as this point is sometimes called, has been favored and raised slightly.

This alphabet was not laid out so much on this account as to assist in arriving at a rough and ready characterization of the separate letters, especially as regards their width proportions. It was the intention to get the approximate form of letter that would be most in use now, and to determine a rule of thumb that would make it easier for the beginner in the spacing or laying out of his words.

Only one or two of these letters are found to fill out the square. The height of all are roughly the same, save that the round letters, O, Q, etc., are slightly above and below the guide lines. This is to counteract the effect, otherwise received by the eye, of their seeming smaller than the other letters. As regards width, it will be found that the letters roughly separate into five classes, and those as determined by the width of the first five letters of the alphabet, although two (the B and D) are but slightly different.

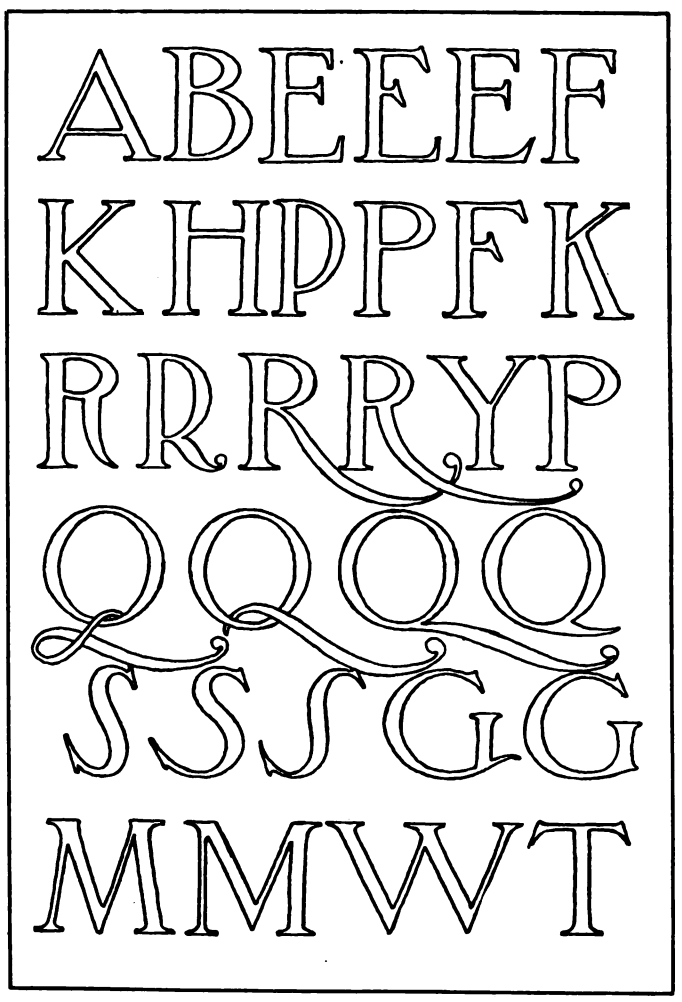

FIGURE 11.
VARIANTS OF ROMAN LETTERS.

The column below each letter shows the other letters that are of the same approximate width. The first perpendicular line shows how A, M, T and N line in relation to each other. W, of course, is wider, and I much narrower. It will be seen that the extreme points of the spurs on the T and A line with the same points on the N, while the solid upright lines of the M about correspond to this same space across. The W is slightly wider than the extreme spur points of the M. The second upright line gives us five letters of the same width, though Y, having two spurs to widen the spread at the top, seems to be of more width than the rest. But the bodies are of the same relative size. The next line shows that the C, G, O, Q and Z are the same size. The next that D, H, K and U are the same and that V is somewhat wider. It would go exactly in the last column, in fact, as it is of the same width as the letters there shown. The variant of N at the bottom shows it as narrow as the letters in the second column and with a manifest loss of dignity. The last column shows five letters alike and the sign for "and," derived from the delightfully "tippy" and flowery amperzand used so much about 1780 in the printed books. Variants of R at the bottom of the first two columns show how this letter lends itself to a more individual treatment.

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This is a modern Roman capital alphabet that may be studied for its general usefulness. Each letter was drawn seven-eighths of an inch high in the original study and the varying guide lines are figured on the reproduction to assist the student in constructing this panel its original size. The principal fault, perhaps, is in sticking too closely to the old rules, or in not breaking more freely away from them. However, it gives an idea of the purity of the letter form, and is a starting point for the study of the designer.

It is not enough for the student to merely look attentively at the different letters of any alphabet. He must familiarize his eye and fingers, as well as his memory, with their forms, by carefully copying them several times. Few have a sufficiently trained eye to remember the characteristics of an alphabet and reproduce it from memory, even a few moments after they have turned away. A general impression may be retained, but it is seldom of sufficient distinctness to get a definite result, and at least until the worker is certain of the best form he should not allow himself to become accustomed to a less perfect shape. He will find it easy enough to deteriorate at any time.

Fig. 11 shows variants for some of the letters, drawn more freely and with somewhat of the picturesque quality in their construction. R, S and Q are indubitably the most decorative and picturesque letters for the artist's purpose. They lend themselves more readily to elaboration, and indeed, to the most varied treatment. By this is not meant a merely florid and senseless elaboration, but that these letters in the Roman form were perhaps least exactly fixed or perfected, and that therefore, a certain latitude in their treatment is allowable within well defined lines. These letters, as well as some of the others, allow of a more characteristic or individual treatment, and by the natural growth and selection of these individual suggestions slightly different alphabets are produced. An artist or designer may thus, by using the classic Roman letter as a basis, produce such national or individual traits in a design as he may desire. Observe the very distinctive lettering of Walter Crane (Fig. 12), as an instance of a letter founded on the Roman form, yet so individual and so distinctive that it cannot be confounded with the work of any other man.

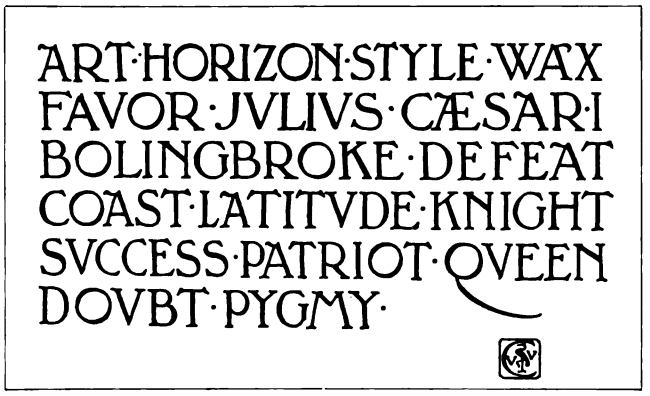

FIGURE 12.

The treatment and knowledge of lettering necessary to the designer or artist, however, is not necessary to the purely architectural draughtsman. His requirements, fairly well defined and fixed within very limited bounds, will be considered more in detail in a future issue.

HOUSE FOR B. F. PITMAN, ESQ., BROOKLINE, MASS. WALTER H. KILHAM, ARCHITECT.

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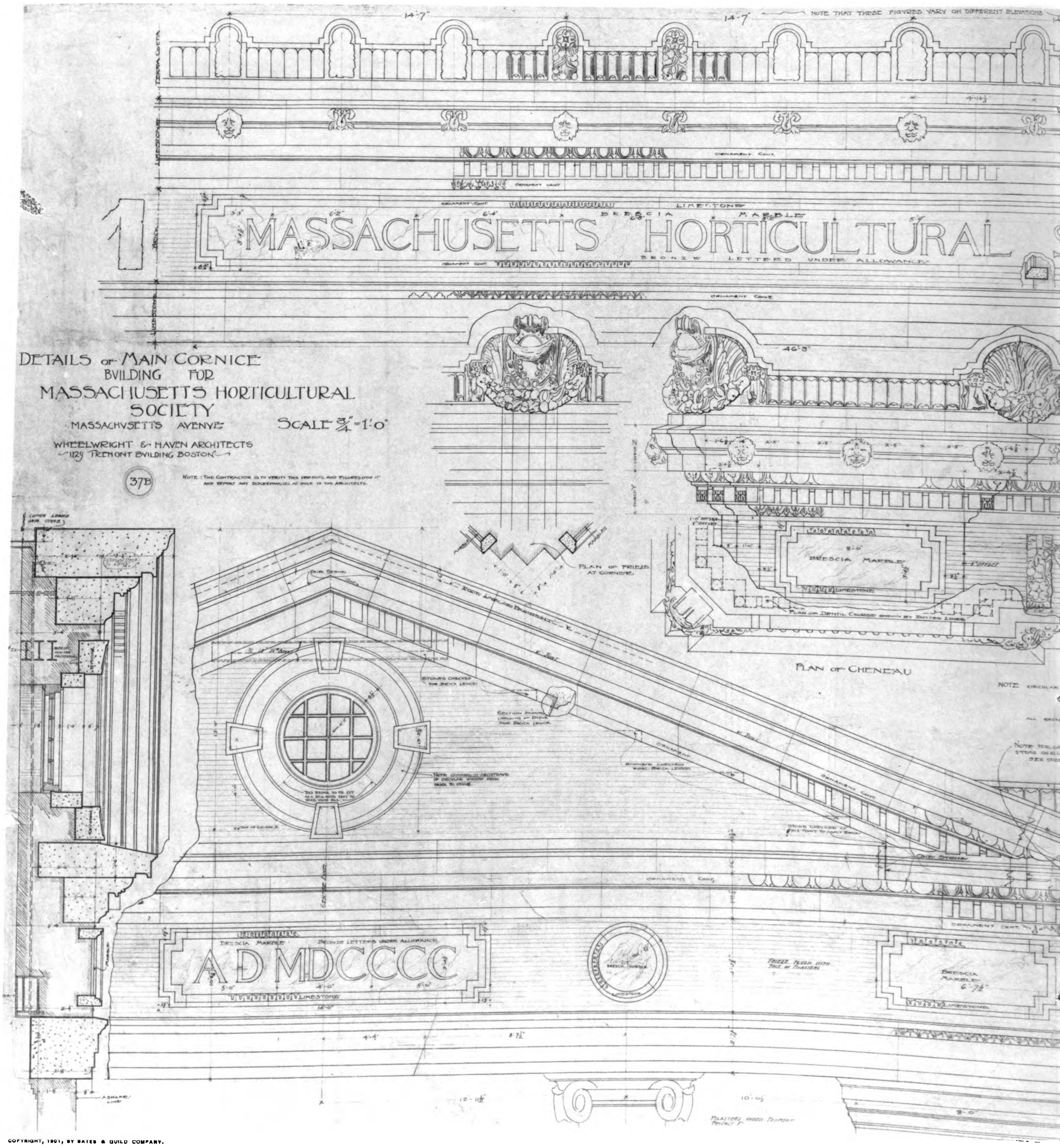

DETAILS OF THE BUILDING FOR THE MASSACH

WHEELWRIGHT &

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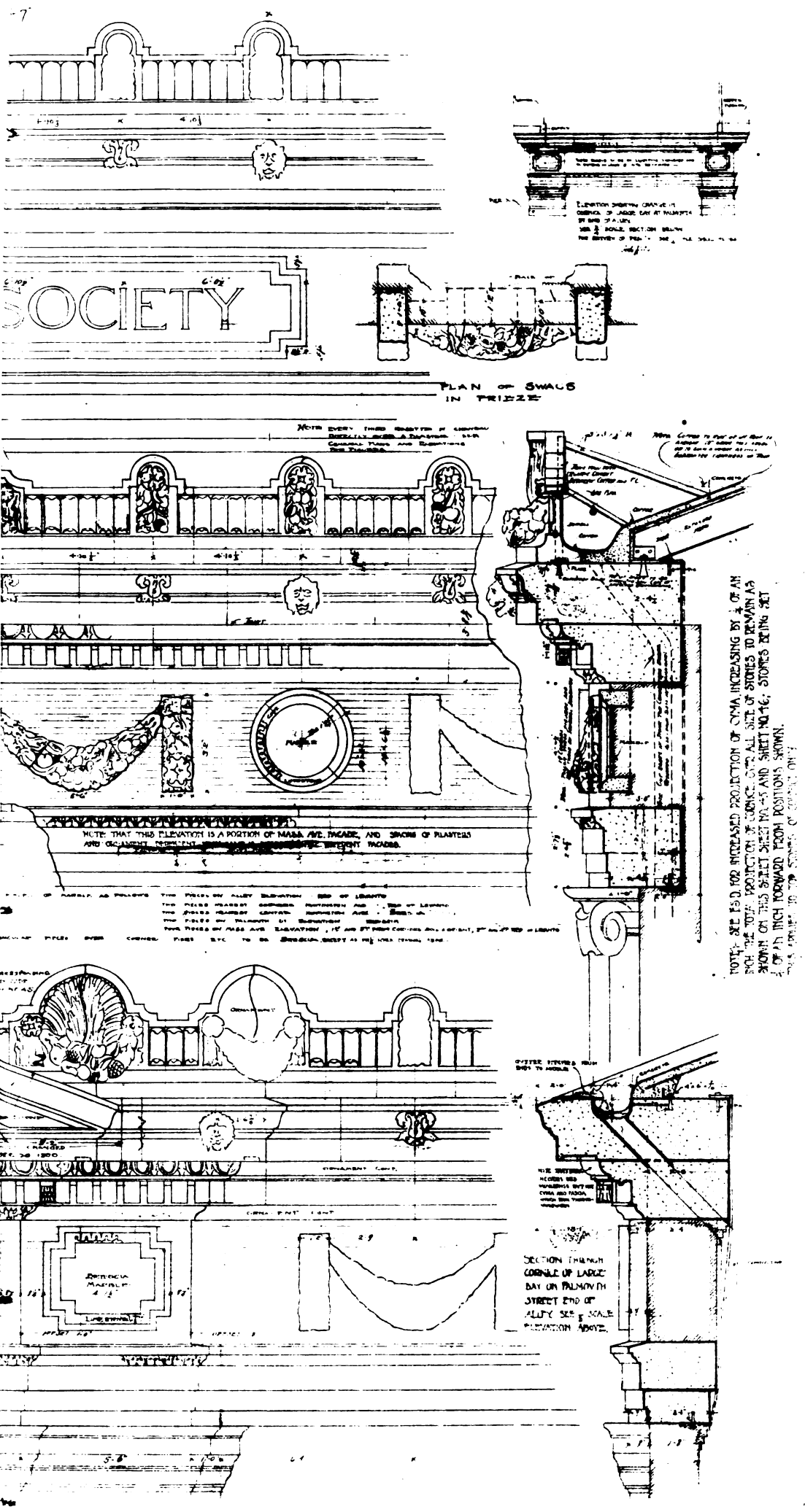
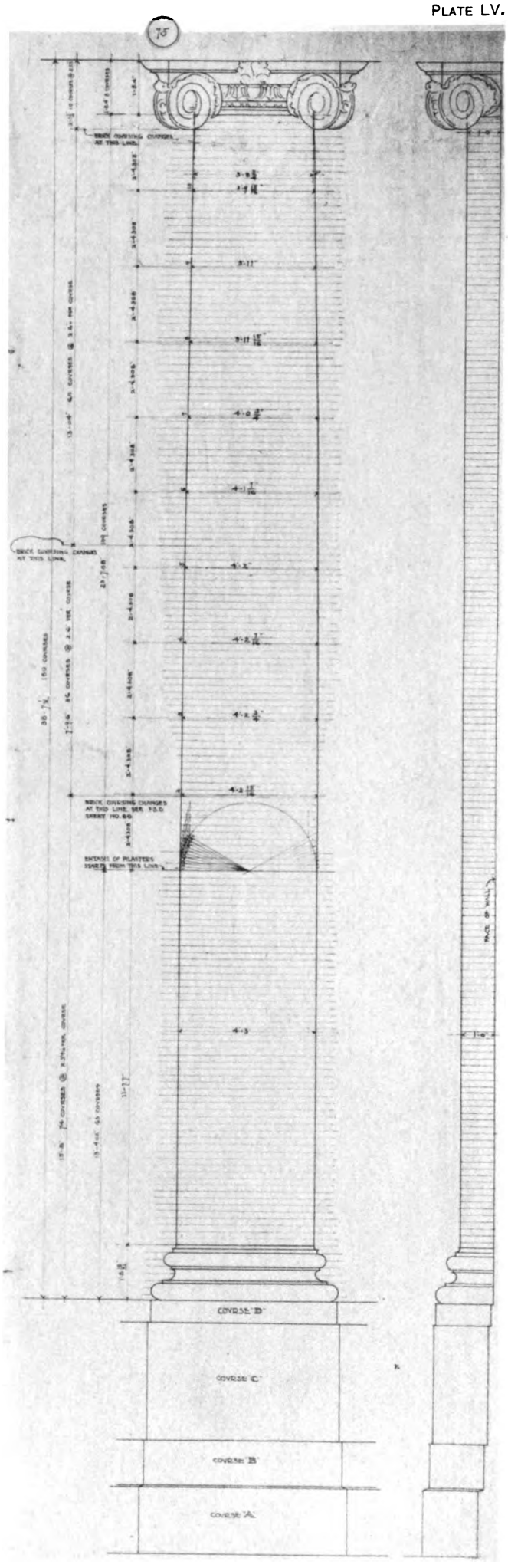
PLATE LV.


SOCIETY
PLAN OF SWAGS IN FRIEZE
NOTE: THAT THIS ELEVATION IS A PORTION OF MASS AVE. FACADE, AND SPACING OF PILASTERS
SECTION THROUGH CORNICE OF LARGE BAY ON PALMOUTH STREET END OF ALLEY
ELEVATION ABOVE.



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HAVEN, ARCHITECTS.

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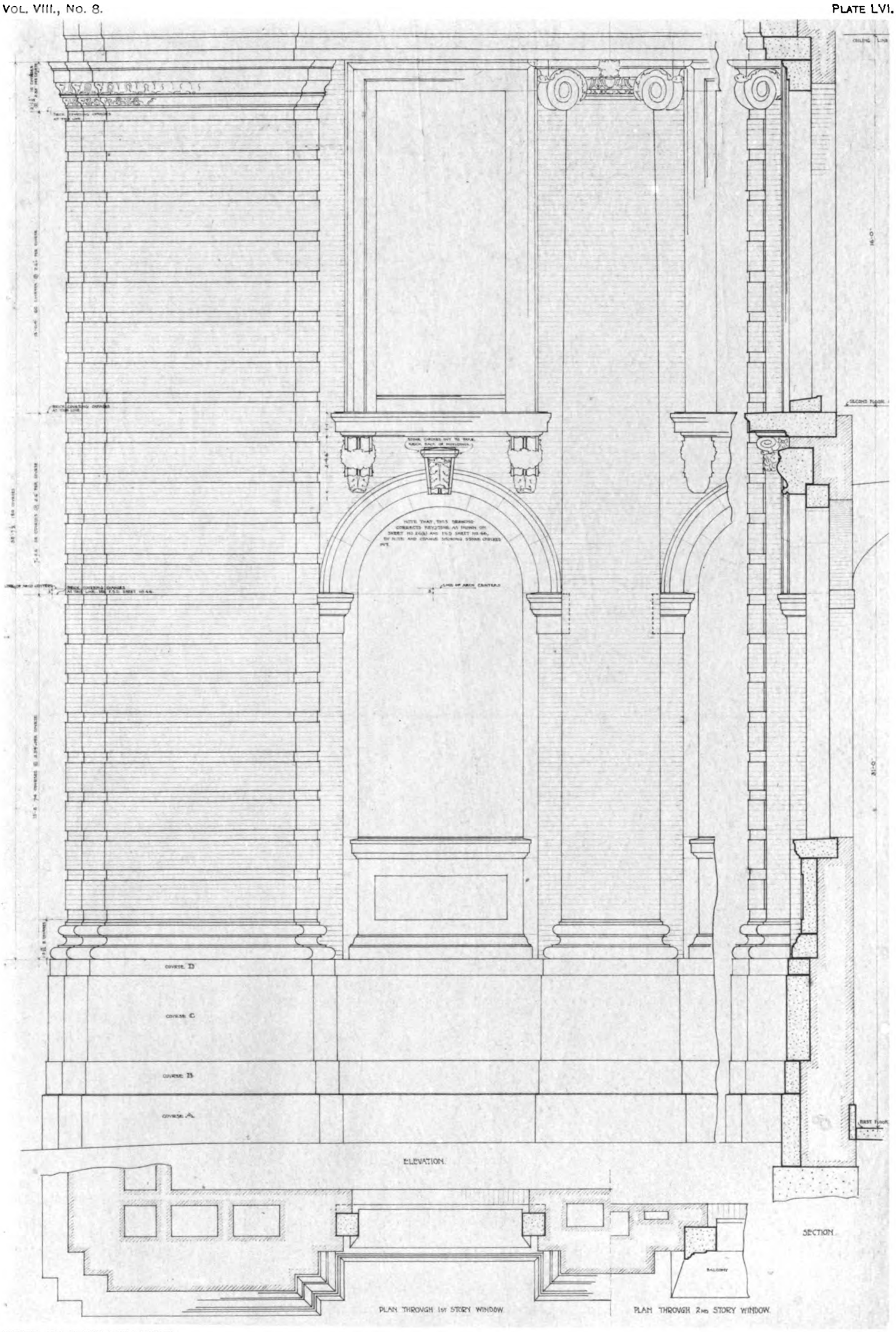

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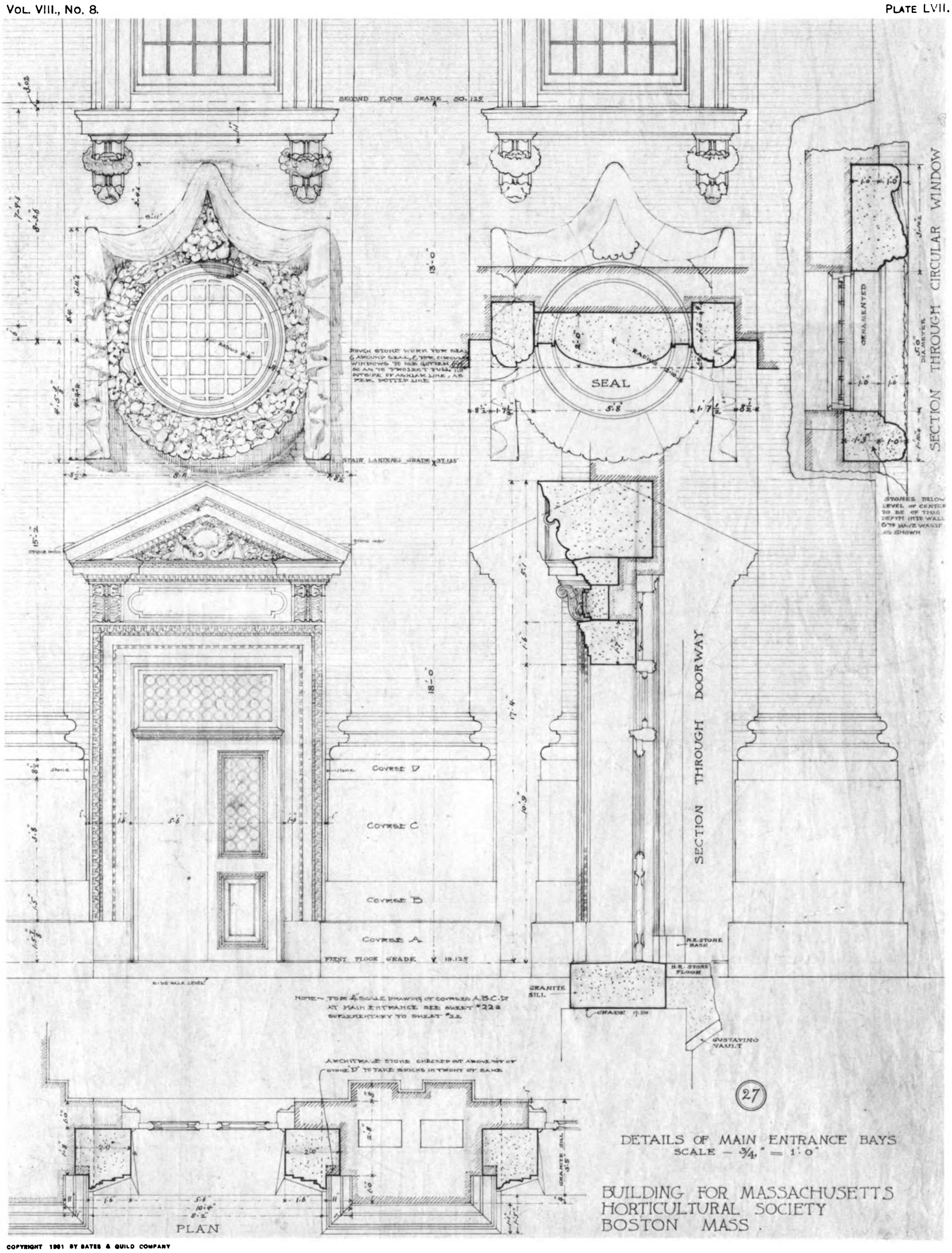
SECOND FLOOR GRADE 30.125
SEAL
STAIR LANDING GRADE 27.125
COURSE D
COURSE C
COURSE B
COURSE A
FIRST FLOOR GRADE 19.125
SECTION THROUGH CIRCULAR WINDOW
ORNAMENTED
STONES BELOW LEVEL OF CENTER TO BE OF THIS DEPTH INTO WALL & TO HAVE WASH AS SHOWN
SECTION THROUGH DOORWAY
N.E. STONE BASE
N.E. STONE FLOOR
GRANITE SILL
GRADE 17.50
GUASTAVINO VAULT
ARCHITRAVE STONE CHECKED OUT ABOVE THY OF STONE 'D' TO TAKE BRICKS IN FRONT OF SAME
PLAN
GRANITE SILL
NOTE — FOR 4 SCALE DRAWING OF COURSES A.B.C.D AT MAIN ENTRANCE SEE SHEET "22a SUPPLEMENTARY TO SHEET "22.
27
DETAILS OF MAIN ENTRANCE BAYS
SCALE — 3/4" = 1'0"
BUILDING FOR MASSACHUSETTS HORTICULTURAL SOCIETY
BOSTON MASS.

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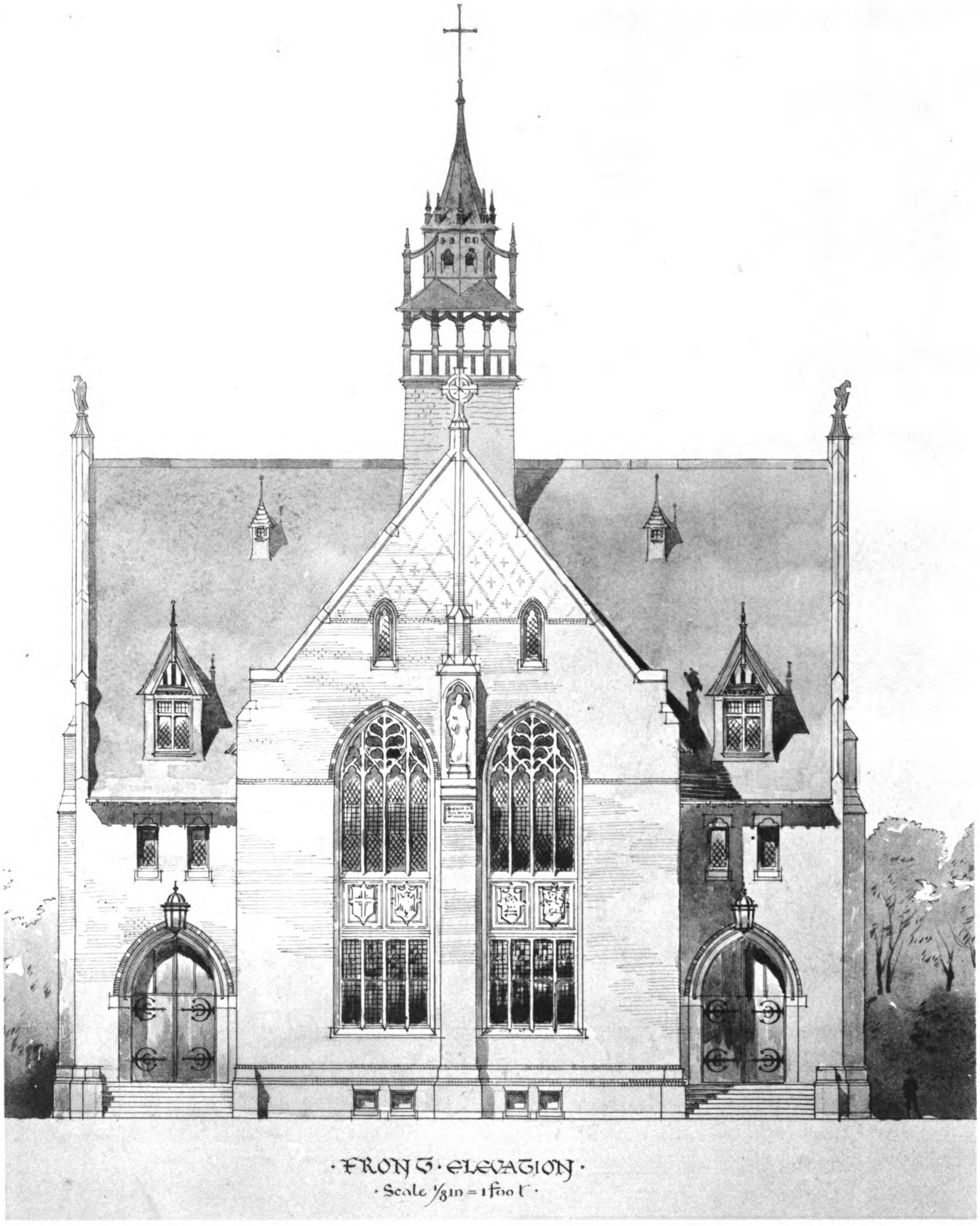

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PAROCHIAL HALL, SAINT MARY'S PARISH (R. C.), TAUNTON, MASS.

MAGINNIS, WALSH & SULLIVAN, ARCHITECTS.

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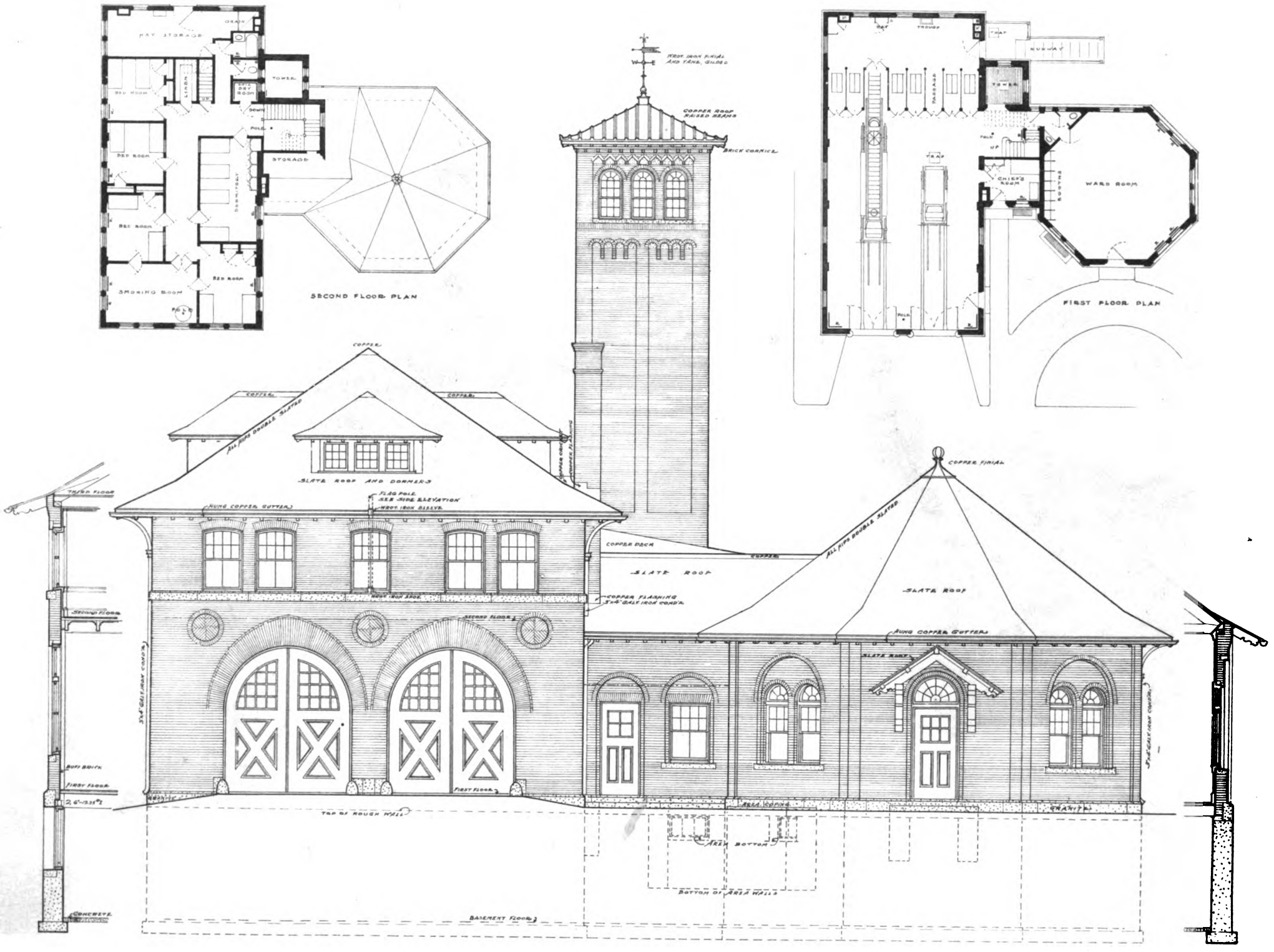

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HOSE HOUSE AND WARDROOM, QUINCY, MASS

JONES & HART, ARCHITECTS.

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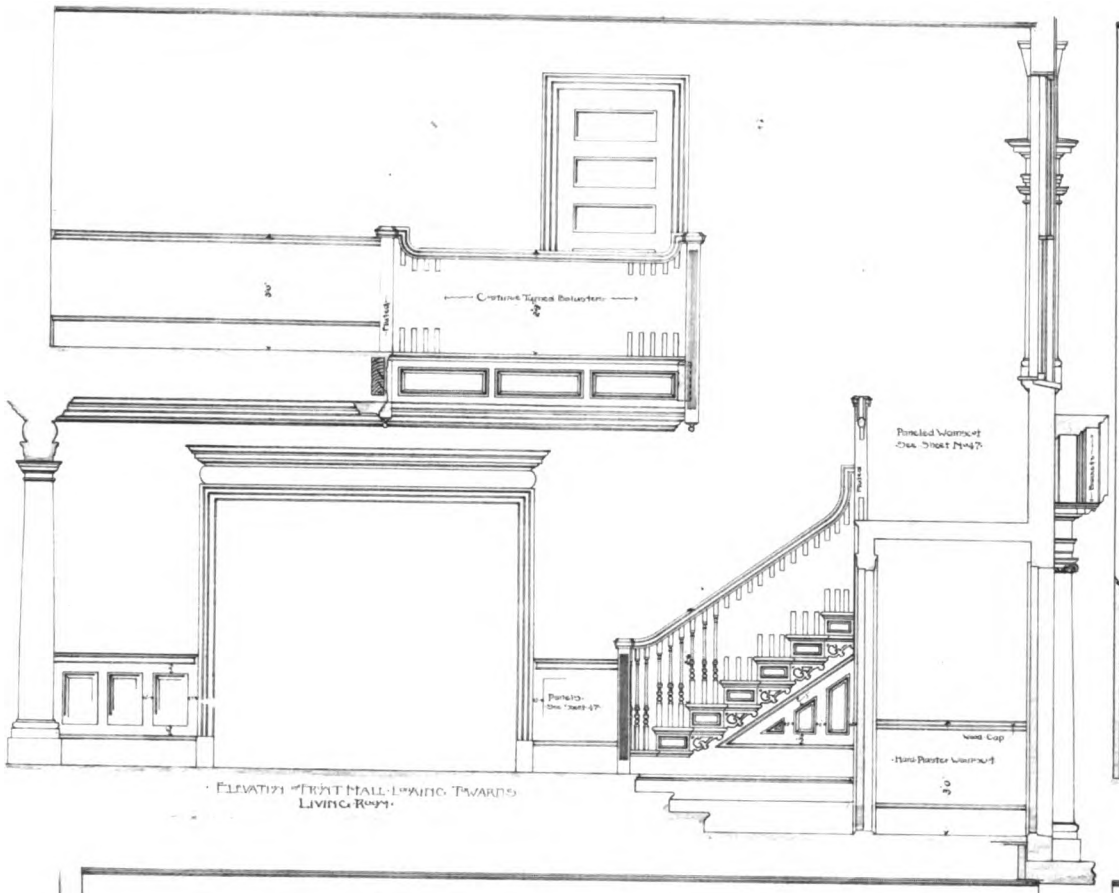
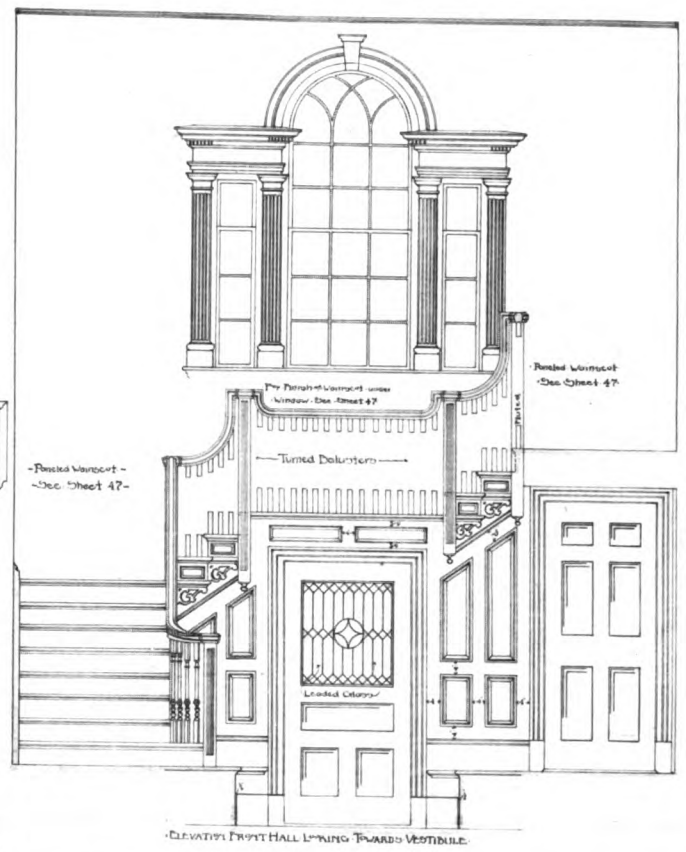
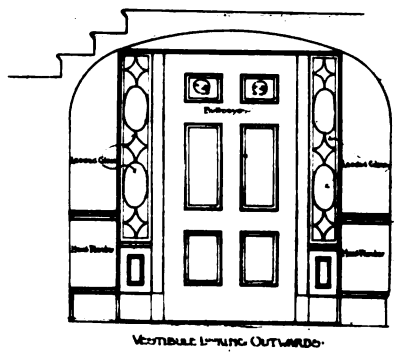
PLATE LX.

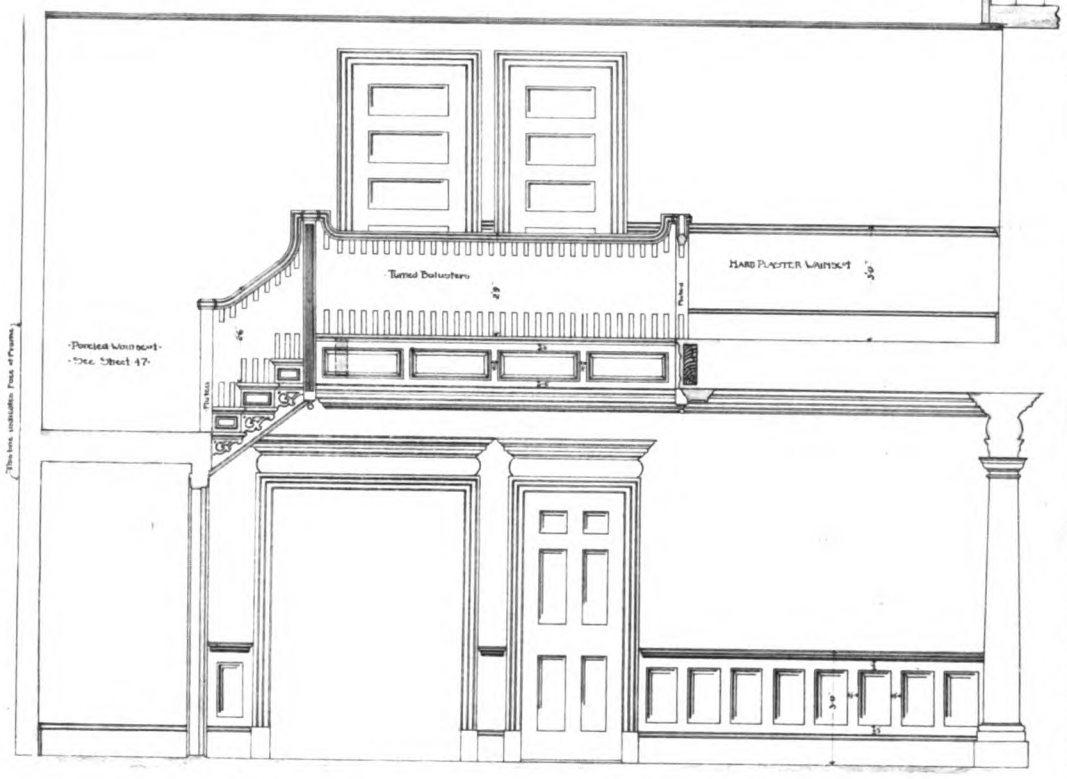
¾ SCALE DRAWINGS SHOWING FINISH OF FRONT HALL MAIN STAIRWAY AND FRONT VESTIBULE HOUSE FOR B. F. PITMAN ESQ. BROOKLINE MASS.
WALTER H. KILHAM ARCHITECT.
3 HAMILTON PLACE BOSTON. — 49

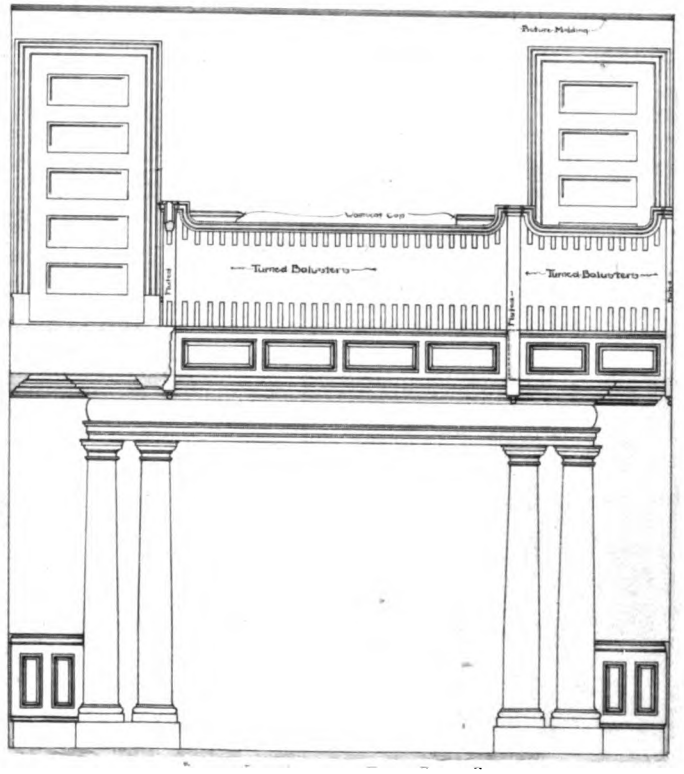
Notes.
The Contractor to take his own Measurements. the Architect is responsible for None
For layout of Staircase Panelling see Sheet No 47.

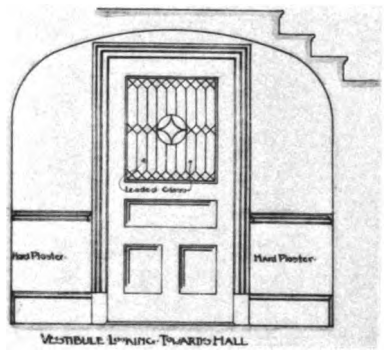

Panelled Wainscot See Sheet No 47
Panels See Sheet 47
Hard Plaster Wainscot
ELEVATION FRONT HALL LOOKING TOWARDS LIVING ROOM











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DETAILS OF HALL, HOUSE FOR B. F. PITMAN, ESQ., BROOKLINE, MASS.
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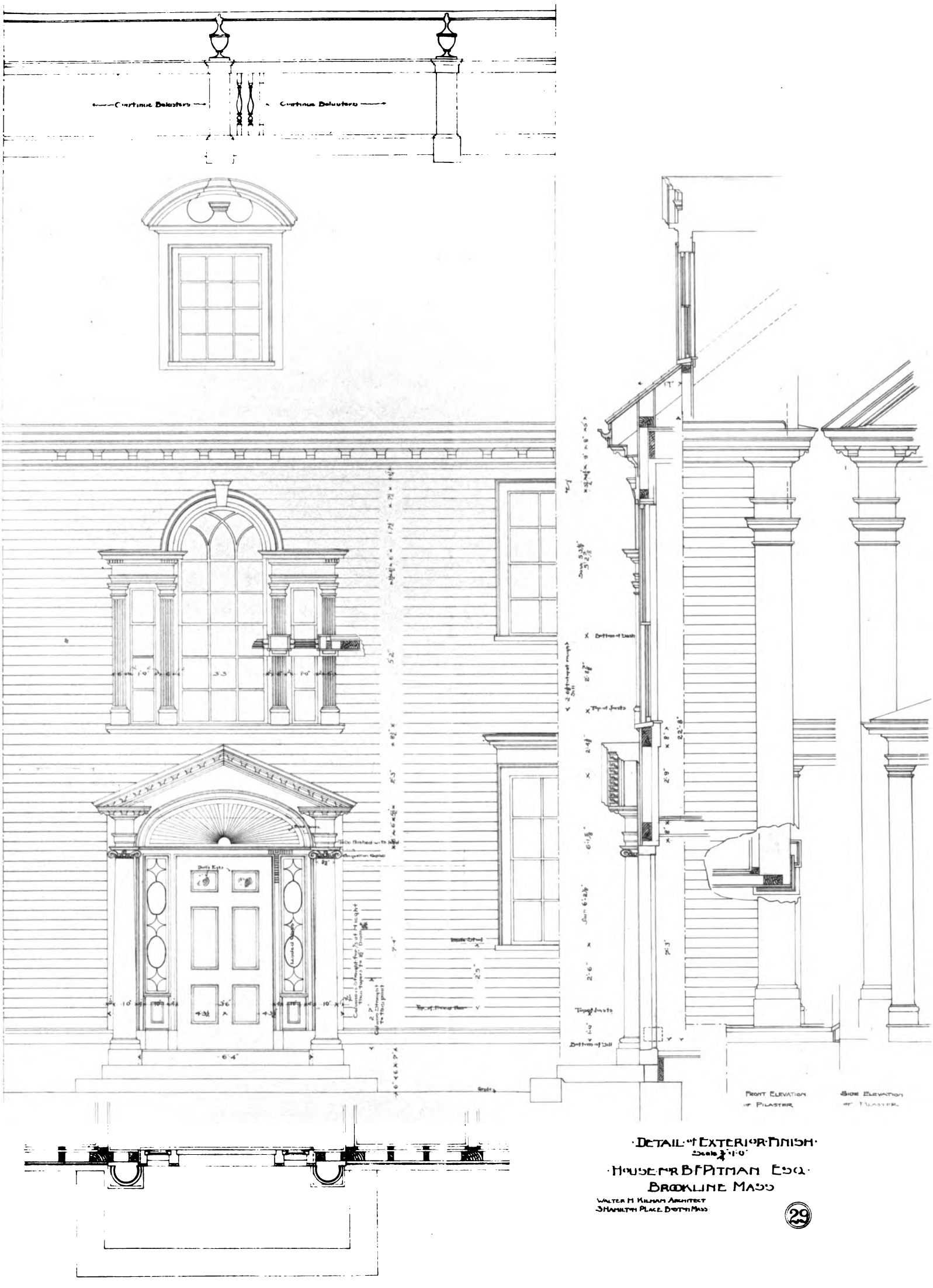

DETAIL of EXTERIOR FINISH
Scale 3/4"=1'-0"
HOUSE FOR B.F.PITMAN ESQ.
BROOKLINE MASS
WALTER H KILHAM ARCHITECT
3 HAMILTON PLACE BOSTON MASS

29

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DETAIL OF EXTERIOR FINISH, HOUSE FOR B. F. PITMAN, ESQ., BROOKLINE, MASS.

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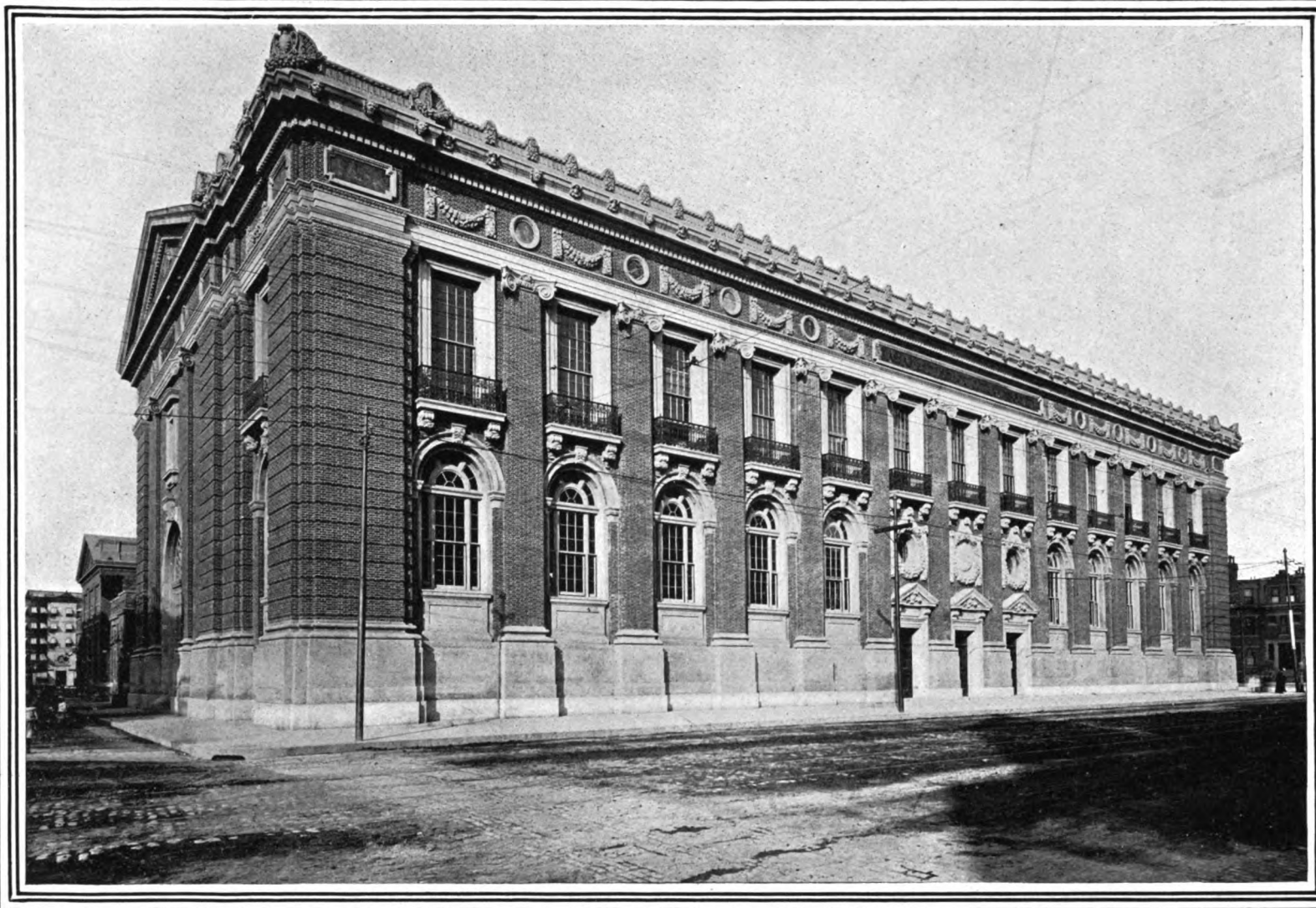

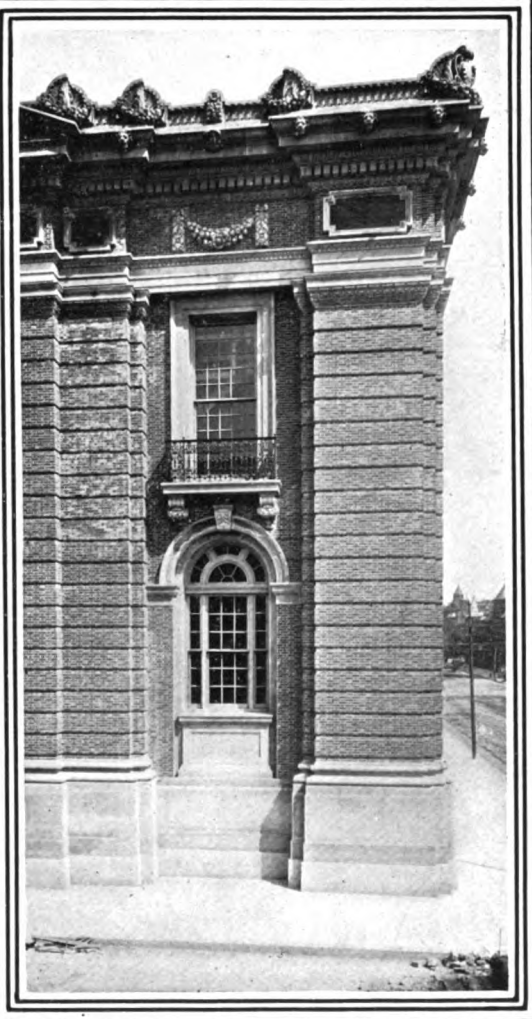

Building for the Massachusetts Horticultural Society

Wheelwright & Haven, Architects

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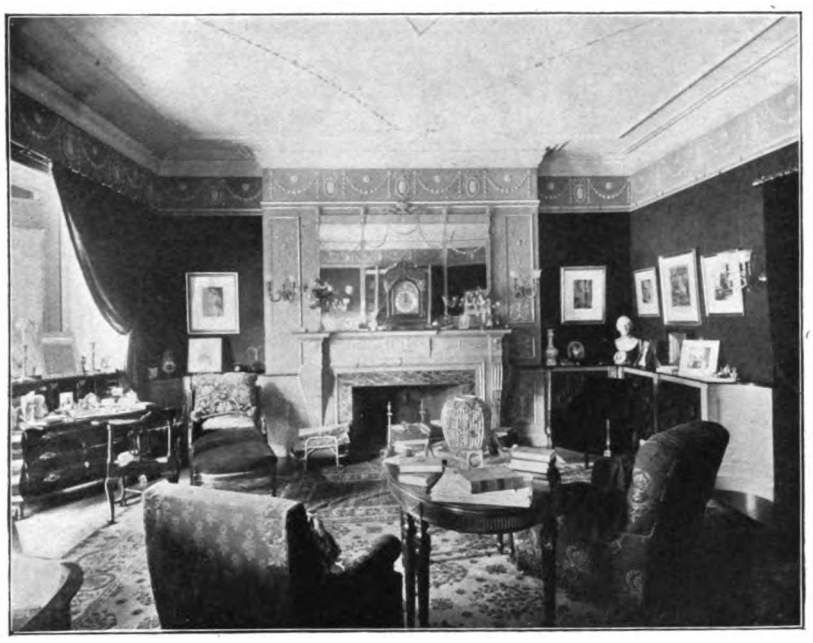
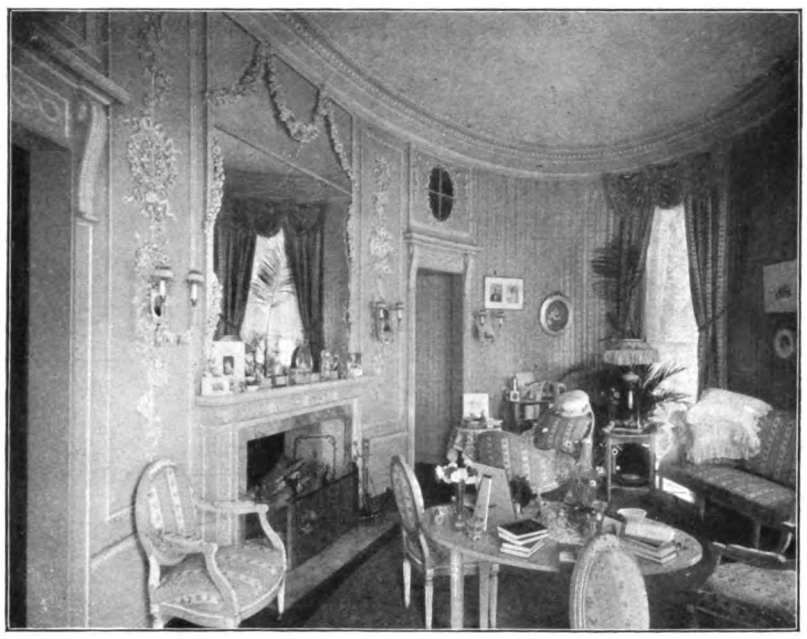


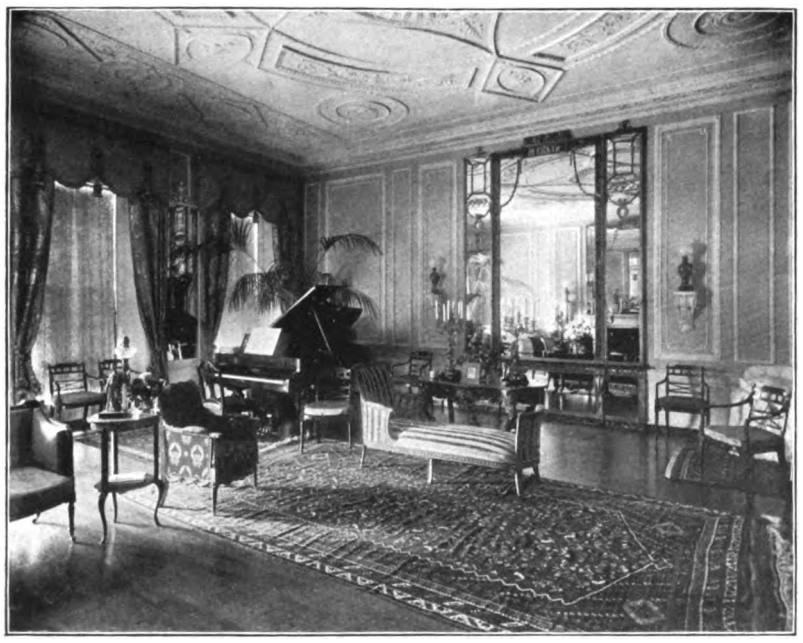
LIBRARY IN HOUSE OF H. P. KING, ESQ.

LIBRARY IN HOUSE OF H. P. KING, ESQ.



BOUDOIR IN HOUSE OF F. I. AMORY, ESQ.

DRAWING-ROOM IN HOUSE OF H. P. KING, ESQ.



DRAWING-ROOM IN HOUSE OF F. I. AMORY, ESQ.

DINING-ROOM IN HOUSE OF F. I. AMORY, ESQ.

ROOMS IN HOUSES ON COMMONWEALTH AVENUE, BOSTON.

LITTLE & BROWNE, ARCHITECTS.

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PLATE LVI.— DETAILS OF THE BUILDING FOR THE MASSACHUSETTS HORTICULTURAL SOCIETY, BOSTON, MASS.— *Messrs Wheelwright & Haven, Architects.*

PLATE LVII.— DETAILS OF THE BUILDING FOR THE MASSACHUSETTS HORTICULTURAL SOCIETY, BOSTON, MASS.— *Messrs. Wheelwright & Haven, Architects.*

PLATE LVIII — PAROCHIAL HALL, SAINT MARY'S PARISH (R.C.), TAUNTON, MASS.— *Messrs. Maginnis, Walsh & Sullivan, Architects.*

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PLATE LXI.— DETAIL OF EXTERIOR FINISH, HOUSE FOR B. F. PITMAN, ESQ., BROOKLINE, MASS.— *Mr. Walter H. Kilham, Architect.*

AMIDST the discussions in regard to the improvement of American architecture, and the comparisons — invidious or otherwise — that are drawn between it and work abroad, there is one general difference between foreign and American cities which is ignored, *i.e.:* restrictions on the fronts of building lots. The original settlers of towns in New England followed the traditions of the mother country and placed their houses directly on the street or but a few feet back from it. Plymouth, Portsmouth, Newburyport, Salem, Marblehead and Gloucester still give evidence of this tendency. A large land-owner with an estate left an approach to his house, a lawn, both in front and on the sides, but was careful to fence his lot on the front line with posts and gate and often with minor offices and buildings. Such an estate is that of the Langdon in Portsmouth. But to establish such a front lawn implied the ability to maintain it, otherwise it did not exist, and the small holdings did not imitate it, largely from economy in regard to maintenance; as a result the streets of the older New England towns, as the streets of foreign villages, expressed definitely the line of demarcation between public and private property, and the municipality and the private owner each took care of its own, and any neglect by either was manifest by relative comparison. Later the minor owner mimicked the larger holder and voted restrictive laws establishing small grass plots in front of houses, without demanding that they should be adequately cared for. As a natural result two things occurred. With the growth of towns land becoming more valuable, the holdings became smaller; the restricted front of the lot was valueless for revenue, but obligatory in purchasing, consequently lots became narrower and deeper to minimize its proportion in the general area; each little handkerchief of land was more or less neglected, and instead of being as intended a benefit, became unsightly, excepting in the very best residential districts. If the property was unoccupied it was entirely neglected. Personal pride alone was depended upon to keep these conspicuous front lots in even acceptable condition. As the land value continued to rise with the growth of the cities this restricted portion became a distinct burden on the owner and he sought, often successfully, to have this burden removed. Especially was this the case with corner lots. As a result a street line with buildings jotting out and in is to be found in most American cities. This is made still worse by the fact that there is no division more than a curb between public and private property.

We are a young country, and, like our Anglo Saxon forefathers, enjoy sylvan scenes. Our contact has been with untamed and often unkempt nature, but it is time for us to recognize the fact that sylvan beauties are difficult to maintain in a 20x20 unprotected front lot. In England a good solid wall is built, defining the property and protecting the garden within. In America, most front yards are subject to an invasion not only of the public and dogs, but to the accumulation of occasional and accidental rubbish. The impression therefore of American cities in the semi-suburban portion is one of neglect and uncleanliness. There are two methods of bettering these conditions; one is for the municipality to keep the yard turfed and mown and to assess per square foot of area for their maintenance. The other is to remove the restrictions and permit buildings to be brought to the street line as fast as the block has changed from semi-suburban residential character to commercial character. Perhaps both might be advisable. If the front lots are to be maintained by the private owners they should be walled, or have high iron fences, and it would be well to prescribe approximately the character of the barrier in each block. The distaste of the American to protecting and shutting off his property from the public is a mistaken one. It prevents the embellishment of grounds and limits their treatment to mere sodding, which is over-run and destroyed. The average public are not yet to be trusted with the freedom of cultivated grounds, and it is doubtful if they ever can be so trusted.

PROBABLY the most permanent expression of the art of our time (excepting monumental buildings) — permanent because it is cherished and protected by sentiment — is the architecture of our cemeteries, and it is far from being gratifying. It would seem that simple records of birth and death, quietly and reverently stated, were all that could be desired, but ostentation and bad taste are to be found more in funeral monuments than elsewhere.

There is no object with which architecture has to deal that requires more careful study of proportions and more refinement of details than a monument in a cemetery. Yet by far the larger proportion of these monuments are designed (sic) by men who have no sentiment in regard to the record itself and who endeavor to produce, as they express it, the most "striking" effect for the least expenditure. Good examples are not lacking but are ignored, and design for novelty is as apparent in a cemetery as in a summer cottage. We would recommend to the Trustees of cemeteries that they follow the example already set by one or two Massachusetts towns, and have a number of designs made by architects for simple stones from which owners can select. The lettering especially upon stones should be carefully designed and spaced, and all polished surfaces eliminated.

THIS is the season when the architectural student who is blest with either a full pocket-book or the possession of a traveling scholarship begins to hie him to Europe. These are the days when the sketch book and the color block are in evidence. It is also the season of giving advice, and, though there is an ancient maxim telling us never to give advice until it is asked for and it will be asked for very seldom, yet in an editorial capacity we feel like uttering just a word of caution in regard to architectural drawing;—not the kind of draftsmanship that cometh out of the drawing board, T square and triangle, but the sort which bubbles from the heart in the presence of the master-pieces of historic architecture. The advice is rather a caution, to be not too academic, to think rather than draw. Of course, facility is essential; the architect must think his ideas out through the point of his pencil; but under the mere craftiness of the hand there is the education of the head and heart and this must not be hampered by mere consideration of draftsmanship. We need to get hold of real things; to perceive not as Vignola and Bramante saw them, but as they actually are; to study our decoration not as a matter of detail, of drawing, or for studied effect, but as a part of the impressionable whole. We want to feel the things we study, to appreciate their shape, their relative importance. There is a fourth dimension that never appears in books or photographs, a sense of proportion rather than mere breadth and thickness. The sketch does not show this, but the sketcher, if he uses his eyes as well as his pencil, need have no difficulty in finding it and making it a part of his study.

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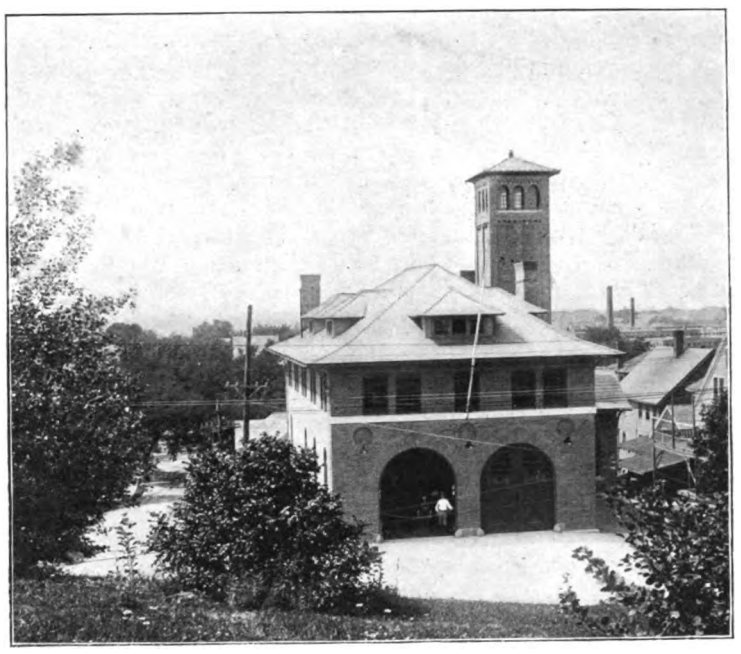
The title of Plate LIV. in our last issue may be misleading. The monument by Mr. J. A. Schweinfurth, titled as a "design," had been executed. In the same issue, the Marquette Building, Chicago, in the article "The Problem of the Store Front," was through an error (not of the author's making) credited to Messrs. Jenney & Mundie instead of Messrs. Holabird & Roche.



HOSE HOUSE, QUINCY, MASS. JONES & HART, ARCHITECTS.

A SCALE DRAWING OF THIS BUILDING IS GIVEN ON PLATE LIX.

Current Periodicals.

THIS is certainly "the silly season" for the English architectural periodicals. One looks in vain through their pages to find a peg to hang a phrase on. For once the *Building News* contains rather better material than its generally more successful rivals. The best thing in the issue for June 7 is the sheet of pencil drawings of carved woodwork in Chester Cathedral by Mr. James McLachlan. June 14 is published a prize design by Mr. H. C. R. Hide, in the shape of a scheme for the "educational block" of a public school. The plan is excellent in every way; the exterior less successful. It is Collegiate Gothic of a rather modern type, and while it is good in detail, the composition is poor and the proportioning most inadequate.

Why do the modern Athenians still persist in going to German professors for the designs for their ecclesiastical structures? That by Professor Ziller for a new Greek church is just as dull and stolid and inadequate as one would expect. With the really glorious remains of Byzantine architecture in Greece and European Turkey, it seems lamentable that such dry and stupid stuff should be substituted. Byzantine architecture is certainly not for us in this country and day and generation, but it is about as beautiful as anything one could ask, and one longs for the opportunity to work in this most alluring style. June 28 are published measured drawings of the old Elizabethan "Burghley House."

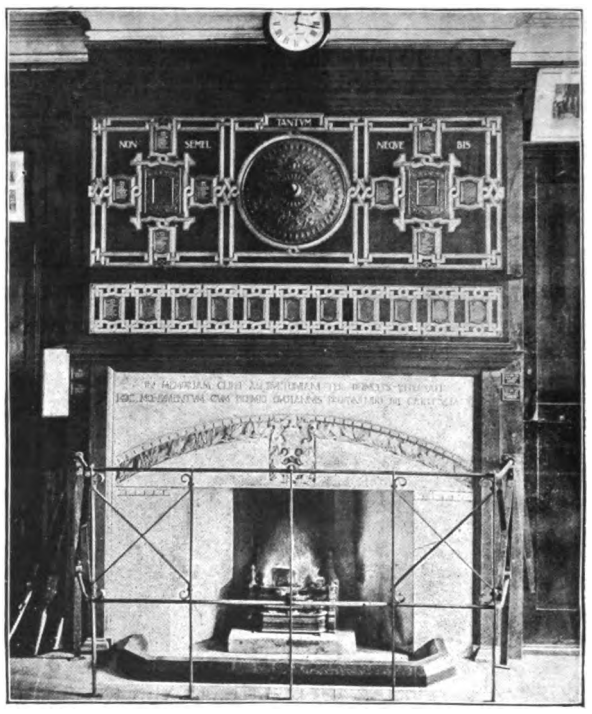
The Scarborough Technical Schools by Messrs. Hall, Cooper & Davis, published in the *Builder* for June 8, are good, sensible buildings, evidently thoroughly well adapted to their function, though one cannot give the same commendation to the sculptured decorations where prettiness takes the place of dignity and real beauty. Mr. E. B. Lamb's design for a country church is too chaotic and laboriously picturesque to be very good. The attempt to get rid of interior columns has resulted in an almost fatal loss of consistency and dignity. It is of no use to try to invent a new plan for a church. It simply cannot be done. One might as well try to design a new type of Greek temple. Mr. Eastwood's high altar for Leeds Cathedral is a very delicate and original treatment of a fine problem. Unfortunately the drawing does not submit itself well to reproduction. This church, already referred to, promises to be, as we have said before, a most noteworthy contribution to the problem of contemporary ecclesiastical architecture. In the same number there is a thoroughly delightful house designed by Messrs. Dibdin & Waring, which also unfortunately will not reproduce. It is picturesque and at the same time consistent and dignified. We reproduce a photograph of a monumental chimney-piece in the Charterhouse School by Howard Ince; a rational and most delicate piece of design.

The Architect is destitute of any interest apart, of course, from its pictures of English cathedrals. There is a good mantelpiece in the number for June 14, where heraldry has been used with excellent effect. Good coats-of-arms are about as decorative as one could wish, and they might easily be employed in modern ecclesiastical and secular decoration. They are almost infinite in their variety, and their combinations of form and color are usually immensely effective. In this same number is a view of the chancel of Christ Church, Brynmaen, North Wales, by Messrs. Douglass & Minshull. The carved woodwork of the chancel is evidently of extreme beauty.

The American Magazines are far ahead of the English this month and are full of interesting matter. In the *American Architect* for June 15 are two very interesting photographs of the main staircase hall in Messrs. Ferry & Clas' Milwaukee Public Library. The lower portion of this room is exceedingly rich and effective. It is at the same time self-contained and dignified. The use of colored marbles is excellent in every way, and the color effect ought to be extremely rich. Mr. Blackall's design for an office building is a first-rate piece of commercial architecture, powerfully composed and thoroughly well proportioned. The Colonial house in Bryn Mawr, Pa., by Messrs. Newman, Woodman & Harris, is massive and vigorous, though it seems to us that the wooden detail is a little out of scale in its extreme smallness and delicacy.

We reprint the photograph of the ballroom in the new Hoffman House, New York, without comment. There are limitations to the English language and we must respect them. Mr. Taylor's Oakland post-office we have spoken of before. Whenever one stops to think what this architect is doing for government architecture in the United States, one heaves a sigh of relief and settles back content with the world. His work has infinite variety, perfect adaptation to its environment and a most delicate dependence on local precedent and associations. As for the drawings, they are perfect models of everything that an architectural drawing should be.

(FROM "THE BUILDER," LONDON.)



ASHBURTON MONUMENT, CHARTERHOUSE SCHOOL.
HOWARD INCE, ARCHITECT.

The number for June 29 is largely devoted to a collection of photographs of modern French architecture of the better sort. The only examples of American architecture in this number are the entrance front of the Franklin Savings Bank in New York, by Messrs. York & Sawyer; a scholarly and vigorous piece of modern classic, in which the scale of the detail is exceedingly well preserved throughout, and a detail of the Vincent Building in New York by Mr. George B. Post; a curious piece of Germanized Gothic with Renaissance attributes, where the scale is entirely lost. There is considerable evidence of inventive faculty in this singular piece of work, but nothing whatever of the true Gothic spirit; and where Gothic forms are used, the spirit should appear

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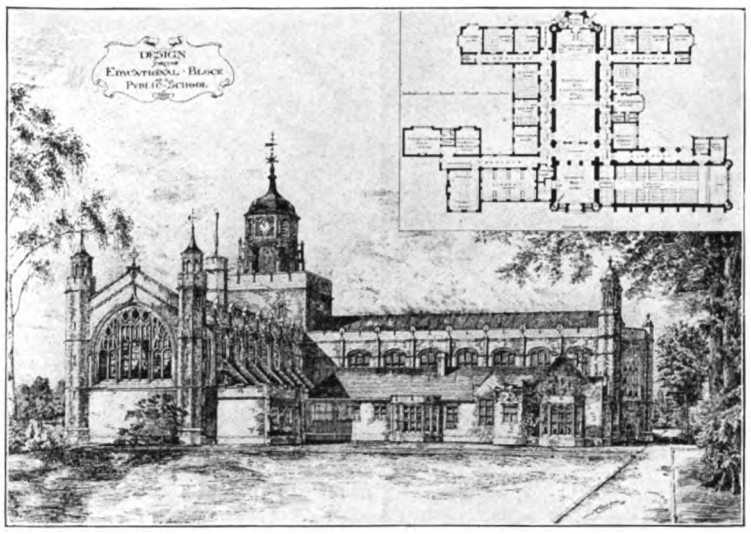
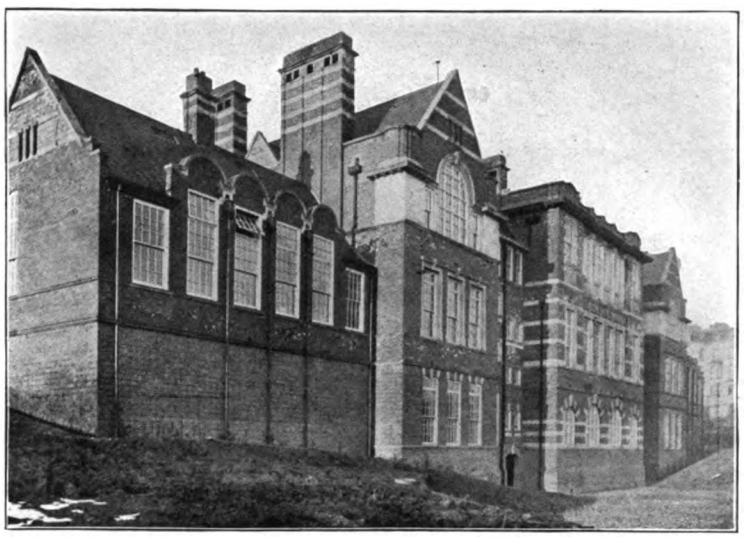
(FROM "THE BUILDING NEWS," LONDON.)



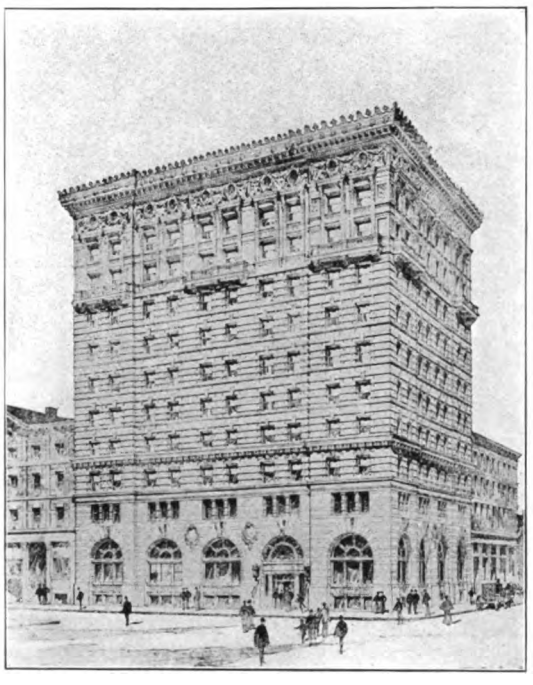
ROYAL ACADEMY GOLD MEDAL PRIZE DESIGN IN ARCHITECTURE. H. C. REID HIDE.

(FROM "THE BUILDER," LONDON.)



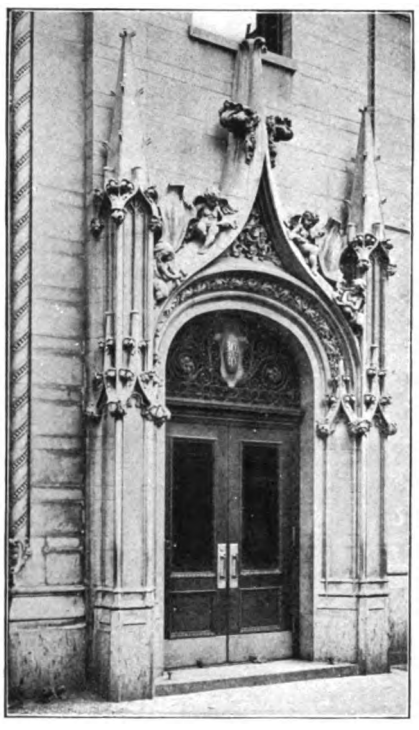
TECHNICAL SCHOOLS, SCARBOROUGH. HALL, COOPER & DAVIS, ARCHITECTS.

(FROM "THE AMERICAN ARCHITECT.")



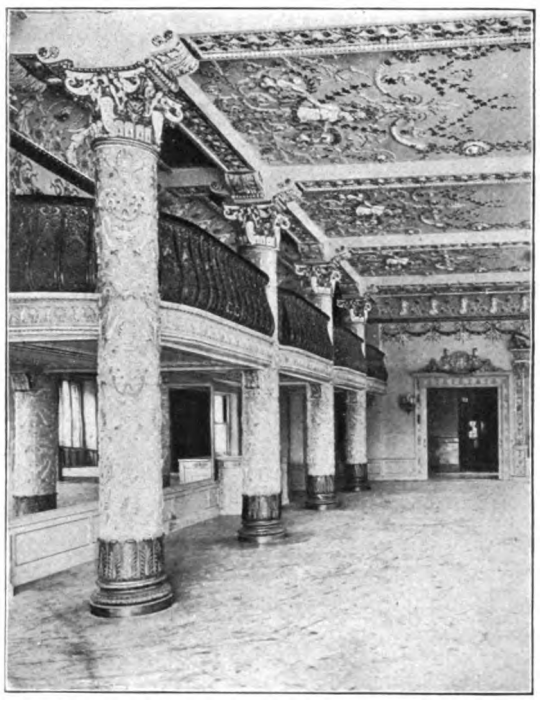
DESIGN FOR AN OFFICE BUILDING.
C. H. BLACKALL, ARCHITECT.

(FROM "THE AMERICAN ARCHITECT.")



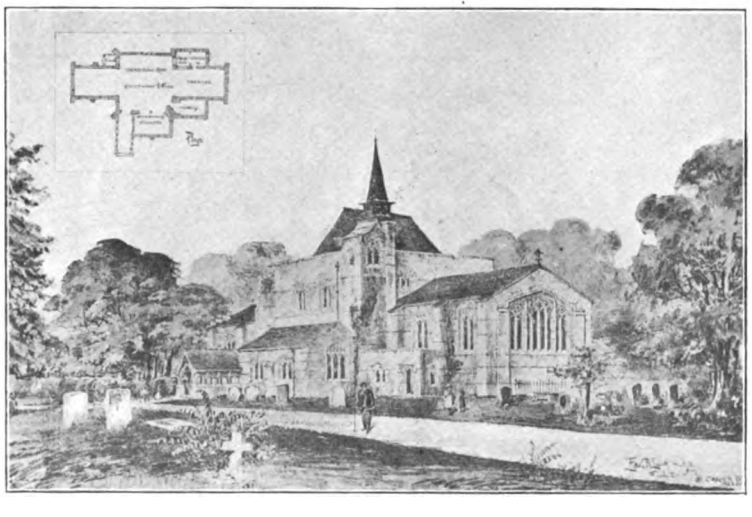
ENTRANCE, 302 BROADWAY, NEW YORK.
GEORGE B. POST, ARCHITECT.

(FROM "THE AMERICAN ARCHITECT.")



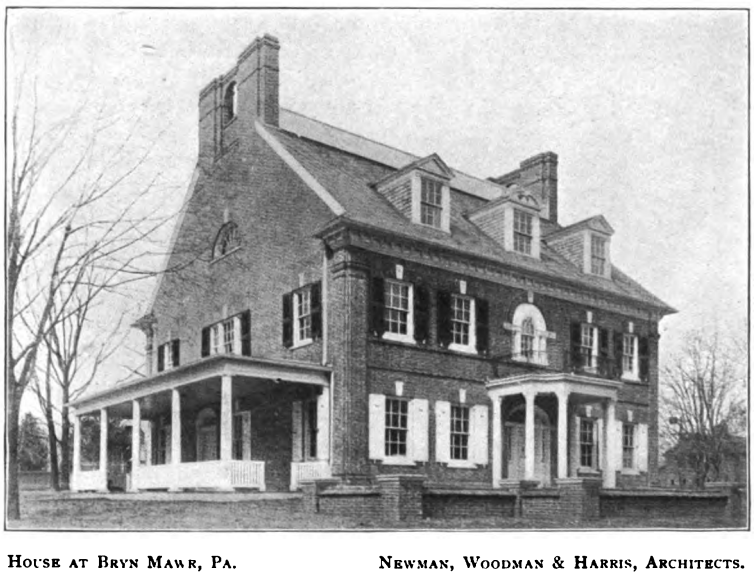
THE BALL-ROOM, HOFFMAN HOUSE, NEW YORK.
A. ZUCKER, ARCHITECT.

(FROM "THE BUILDER," LONDON.)



DESIGN FOR A COUNTRY CHURCH. E. B. LAMB, ARCHITECT.

(FROM "THE AMERICAN ARCHITECT.")



HOUSE AT BRYN MAWR, PA. NEWMAN, WOODMAN & HARRIS, ARCHITECTS.

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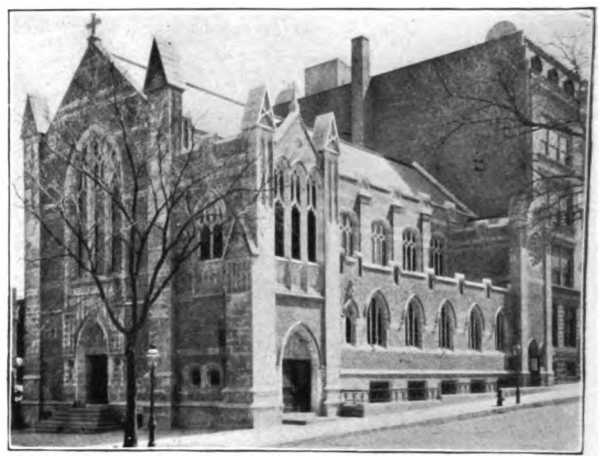
(FROM "THE INLAND ARCHITECT.")

LIBRARY, ORANGE, N. J. McKIM, MEAD & WHITE, ARCHITECTS.

(FROM "THE INLAND ARCHITECT.")

HOUSE FOR MRS. E. G. FABBRI, NEW YORK.
HAYDEL & SHEPARD, ARCHITECTS.

(FROM "THE INLAND ARCHITECT.")



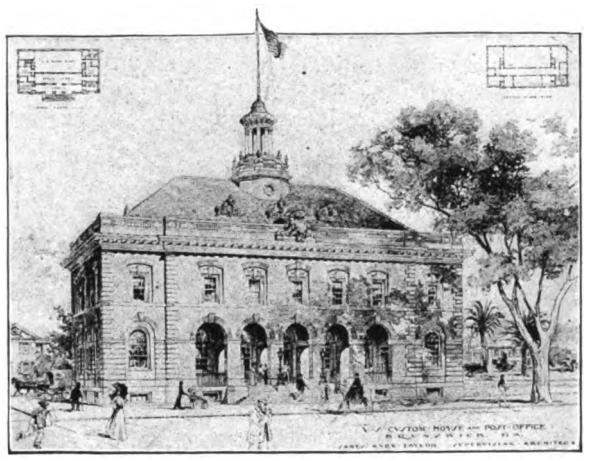
CHURCH, NEW YORK CITY. W. A. POTTER, ARCHITECT.

also. There is nothing especially noteworthy in the issue for July 6, except another of Mr. Taylor's delightful post-offices and some interesting photographs of modern Turkish architecture.

Yet another of Mr. Taylor's post-offices is shown in the number for July 13: that at Brunswick, Georgia, where a certain Colonial quality is admirably preserved. The remainder of the number is largely devoted to photographs of Messrs. York & Sawyer's Franklin Savings Bank.

The Inland Architect for June contains many admirable plates. Messrs. McKim, Mead & White's Library in Orange, N.J., is another of the purely Greek schemes to which we had occasion to refer some time ago. It is unnecessary to say that it is clean and scholarly in every particular. We spoke of Mr. W. A. Potter's New York Church design when it appeared simply as a sketch. In the photograph it does not appear as lofty and dominating as we had supposed would be the case. On the other hand, with one or two exceptions, the detail is much better than the sketch gave promise. The exceptions, in the shape of the heavy gables on the buttresses, are pretty serious ones. Where the rest of the work is so good, it is inexplicable how such aberrations as these features most certainly are should ever have been constructed. If these were incontinently removed, the church would be exceedingly good in nearly every way. The design of the aisle and clerestory is particularly successful. Messrs. Haydel & Shepard's New York house is also better in execution than in the original sketches. It works out as a decidedly delicate and consistent structure with the detail well placed and gracefully conceived. Many of the other illustrations are interesting, but none of them requires special mention.

(FROM "THE AMERICAN ARCHITECT.")



U. S. CUSTOM HOUSE AND POST OFFICE, BRUNSWICK, GA.
JAMES KNOX TAYLOR, SUPERVISING ARCHITECT.

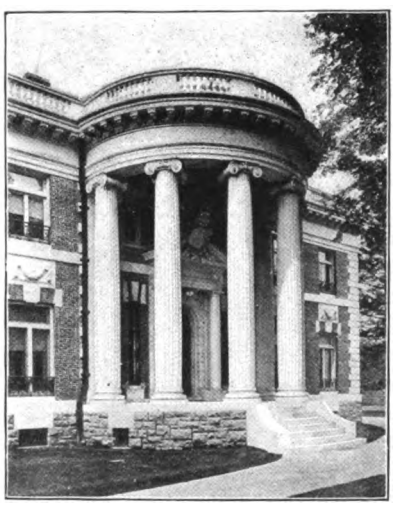
In the June *Brickbuilder* are many photographs and working drawings of Messrs. Carrère & Hastings' house at Elizabeth, N.J.; a decidedly effective piece of design, curiously Colonial in its general scheme, but French in detail and feeling. This is a most interesting combination and one that apparently quite justifies itself. Mr. R. Clipston Sturgis' "Master's house" at Groton School is modest and very attractive; a combination of English and Colonial ideas. As for Messrs. McKim, Mead & White's Congregational Church, Naugatuck, Conn., one hardly knows just what to say. Here again the Colonial idea is used as a basis, but the primary impulse is radically modified by the methods of this particular firm. Only working drawings are shown and it would be impossible to judge of the final effect before the structure was completed. From these working drawings one obtains an effect of heaviness that is far from pleasing, and one rather feels that the one quality that justified our early Colonial, namely, its exceeding delicacy, has been lost sight of. "Colonial" was never a perfect, or even a really good architectural style. It was "vernacular" at the best. Its most commendable qualities were delicacy and simplicity. If we are to use this style in a revived form, it would certainly appear that we ought to work first of all for the retention of the only paramount virtues the style ever possessed.

The third number of *House and Garden* has for its leading article an elaborately illustrated paper on Mr. C. A. Platt's garden for Mr. Sprague in Brookline, Mass., and an interesting article on "An American Potter," with examples of most admirable tile work, and another paper on Mr. Wilson Eyre's house and garden in Belle Haven, Conn. It is doubtful if any other man could have made this particular use of Doric columns and justified himself before history. We are very much afraid these columns are of wood or plaster. If so, one must enter a whimsical protest against a proceeding so lacking in seriousness of purpose. Of course the whole thing is fascinating, "but is it art?"

There is nothing in the foreign magazines that requires any comment whatever.

R. A. C.

(FROM "THE BRICKBUILDER.")



FRONT ENTRANCE, HOUSE AT ELIZABETH, N. J.
CARRÈRE & HASTINGS, ARCHITECTS.

(FROM "THE BRICKBUILDER.")

A MASTER'S HOUSE AT GROTON SCHOOL, GROTON, MASS.
R. CLIPSTON STURGIS, ARCHITECT.

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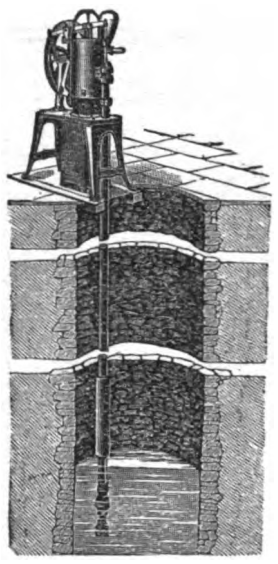

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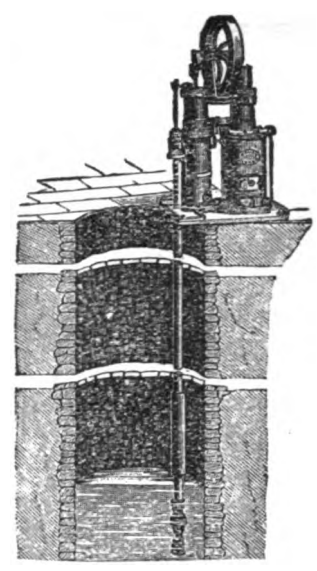

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The fifty plates comprise, among others, the following buildings, giving in many cases exterior and interior views and details to a large scale: "Homewood," Baltimore; a number of fine doorways, mantels, and other details, from Baltimore; the Chase, Scott, Harwood, Ridout and Brice houses in Annapolis; "Whitehall," and the Wilson house, Maryland; the stone mansions of "Cliveden" and "Upsal," and the Dunston and Bockiss houses in Germantown; the Arnold house and "Woodfern" in Philadelphia; the University of Virginia, designed by Thomas Jefferson, "Gunston Hall," "Westover," "Farmington," "Monticello," "Shirley," and other mansions of Virginia; the Court House at Williamsburg, and a number of other examples from all parts of this region.

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The Architectural Review.

Architectural Periodicals.

By Edward R. Smith,

Reference Librarian, Avery Architectural Library, Columbia University.

IT IS not intended in this article to give a complete list of architectural journals. Many of these publications are simply trade journals or published in the interest of some manufacturer or specialty. Others have been started so recently that they have not yet had time to show their intentions. It has seemed sufficient to mention simply the standard publications and by a short critical estimate to give some insight into their character and style. It has also not seemed worth while to go beyond the leading nationalities, — France, Germany, England and the United States.

FRENCH.

Revue Générale de l'Architecture. Next to the *Allgemeine Bauzeitung* (1836), the earliest of the architectural journals is the *Revue Générale* established by César Daly (b. 1811; d. 1894). Daly was one of the most interesting personalities in the architectural world of Paris. Although a pupil of Félix Duban and of the École des Beaux-Arts he did not distinguish himself as an architect. His professional practice was confined to the restoration of the cathedral of Albi (Tarn, France). He had, however, a large appreciation of the utilities which lie at the foundation of architecture and a wide sympathy for architectural effort wherever found. He visited this country and in Mexico and Central America made important discoveries. He devoted himself especially to the production of a series of important practical books which are well known: *Motifs historiques d'architecture et de Sculpture d'ornament* (Paris, 1870–80, 2 series in 4 vols., 17¼x13x2 inches). *L'Architecture privée au 19^e Siècle* (first, second and third series, 7 vols. 17½x13x1 inches) and *Motifs divers de Serrurerie* (Paris, 1881–82, 1 vol., fol., 17½x13x1 inches). Daly created the Modern French Architectural periodical in his *Revue Générale de l'architecture et des travaux publics; Journal des architectes, des ingénieurs, des archéologues, des en trepreneurs, des industriels, etc.* (Paris, 1840–90, vols. 1 to 45, fol., 13¾x11x1 inches). The earlier volumes are very broad in scope, including naval construction, the construction of roads and pavements, military architecture, etc. The main purpose, however, is the representation of architectural design. The copper-plates are very fine and rich in their representation of special buildings of importance which are not to be found elsewhere. For instance, vol. 10 contains the illustrations of the Bibliotheque de Sainte-Geneviève, Paris; vols. 24 and 25 contain the Palais de Justice, Paris; in vol. 8 are plans of all the great libraries of Europe, and in vol. 19 (1861) the plans made in competition for the Grand Opera of Paris. The *Revue Générale* is a complete record of cotemporaneous French Architecture. Each volume is indexed and there is a general index for vols. 1 to 30. Vol. 42, the last of the series, was published in 1888–90

Calliat and Lance; Encyclopédie d'Architecture (Paris, fol., 13x10 inches). Victor Calliat (b. 1801; d. 1881) was an architect of considerable standing, who is best known by his monographs; *Hotel de Ville de Paris* (Paris, 1844, fol., 25x20x1¾ inches); *L'Eglise Saint Eustache* (Paris, 1850, fol., 20½x16 inches); *La Sainte-Chapelle de Paris* in association with Guilhermy (Paris, 1857, fol.), etc. Adolphe-Étienne Lance (b. 1813; d. 1874) was diocesan architect of Soissons and restored the cathedrals of Sens and Saint-Denis, the latter under the direction of Viollet-le-Duc. His most important work is his *Dictionaire des Architectes Francais* (2 vols., 8°, Paris, 1875). The name of Calliat appears alone on the title of the first volume of the *Encyclopédie*. That of Lance is added in the second. A distinguished list of contributors is given in the first volume: Duban, Labrouste, Viollet-le-Duc, Duc, Dommay, Lassus, Constant, etc., and their support went far to balance the strong personality of Daly which was the life of the *Revue Générale*. The first series of the *Encyclopédie* was published under the title *Encyclopédie d'Architecture, Journal mensuel* from 1851 to 1862, and is interesting, especially on account of the abundance of mediæval monuments which are illustrated in its plates. These include excellent colored mediæval decoration. In 1863 the *Encyclopédie* was replaced by the *Gazette des architectes et du Bâtiment* under the direction of Viollet-le-Duc and Corroyer which will be described later. The true second series of the *Encyclopédie* does not appear until 1873 when it has the title *Encyclopédie d'Architecture, revue mensuelle des travaux publics et particuliers*. The third series was begun in 1882 and has the same title. The fourth, begun in 1888, has the title *Encyclopédie d'Architecture et des Arts qui s'y rattachent*, and is edited by A. de Baudot, H. Chaine and P. Gout. The *Encyclopédie* always preserves its tendency towards mediævalism, but otherwise does not differ essentially from the *Revue Générale*.

Gazette des Architectes et du Bâtiment. In 1863 the *Gazette des Architectes* took the place of the first series of the *Encylopédie d'Architecture* under the direction of Viollet-le-Duc and Corroyer who was succeeded by A. de Baudot in the second volume. The *Gazette des Architectes* is not at all the sort of periodical which one would expect from the management of Viollet-le-Duc. It has little mediæval material, few articles of importance, few plates, and is hardly more than a record of current architectural information. The *Gazette* was continued under the same title after the beginning of the second series of the *Encyclopédie*.

La Construction Moderne. The true successor of Daly *Revue Générale*, and the most useful of the contemporary French periodicals is *La Construction Moderne Journal hedomadaire illustré* (Paris, fol., 31½x11x2½ inches), which was established in 1885 by Paul Planat whose *Encyclopédie de l'Architecture et de la Construction* has been already noticed (see article on Architectural Dictionaries and Manuals in the issue of this magazine for April, 1901). An introductory article in the first number gives the scheme of the work. It is published every week. The material of each number is thus arranged: Texte, I^re partie; (a) Chronique, les faits importants du jour; (b) Comptes rendus des Salons des expositions, des concours, etc; (c) Études sur l'Art ancien on contemporain; (d) correspondence étrangères; (e) Constructions modernes. Texte 2^e partie; (a) Legislation et jurisprudence du bâtiment; (b) consultations techniques; (c) consultations pratiques; (d) Renseignements sur les programmes de concours. There are numerous illustrations in the text. The abundant body of plates "hors texte" covers; (1) Constructions civiles, Mairies, églises, écoles, hopitaux, public edifices in general; (2) Constructions particulières, hotels, châteaux, Maisons à loyer, etc.; (3) Decoration intérieure et exterieure; (4) Bâtiments industriels

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ou ruraux. It is the purpose of the journal to cover the entire range of architectural production from the most modest constructions to the most important. The interesting but expensive copper-plate engravings which served the older journals so well are in Construction Moderne replaced by modern photographic illustrations. These are usually in line and rather light and suggestive in character. In some of the later numbers three color photographic plates have been used with good results. The text is much less historical than that of Daly's *Revue Générale* and rather more directly practical. Under the titles "Consultations juridiques" and "Chromique judiciaire" much attention is paid to the legal relations of architecture. In articles on "Construction Moderne en Angleterre Allemagne, États-unis, etc, a rather sharp watch is kept on architectual doings in countries other than France. The "Necrologies" by Maurice Du Seigneur and Ch. Lucas form the best contemporary record of current architectural biography. In the "Consultations techniques" and "Consultations pratiques" all such matters as "Abattoirs," "Elevation des eaux," "humidite dans les murs," "Charpentes Métaliiques," "Chauffage et ventilation des édifices" are well cared for. The chief drawings in the "grand prix" competitions are published each year. If an architect can have but one French periodical this is the one to which he should subscribe.

Moniteur des Architectes, Recueil Mensuel de Monuments Pour Servir a l'Etude de l'Art Architectural et des Travaux Publics. The *Moniteur* is the most distinguished in appearance of the French journals. It was founded in 1847. In 1865 the publisher, A. Levy, secured control and began the second series under the management of Alfred-Nicholas Normand (b. 1822). In 1887 it was appointed "Revue officielle des documents d'architecture relatifs à l'Exposition universelle du 1889," which of course gave it especial advantages during the Exposition period. The third series was begun at this time. The text of the *Moniteur* is serious and covers the entire architectural field, but there is not much of it. The cuts in the text are not numerous. The chief value of the journal has been in its plates, which, especially in the second series, are very well done. The earlier plates are engraved on copper, changing to photogravure in the later volumes. Some of the series of plates are somewhat monumental in character as, for example, the isometric restorations of the Colosseum in vols. 24 (1875) and 25 (1876), the unique and elaborate illustration of the Roman Tabularium in vols. 22 (1873) and 23 (1874) the sectional and colored plates of the Athenian Propylæa in vols. 22 and 23 and of the, for that time, useful restoration of the Roman Forum in vol. 25 (1876). There are many fine plates of famous French buildings: the Palais de Justice at Havre in vols. 23 (1874) and 25 (1876), the Bourse at Dijon in vol. 23, the theatre at Reims in vol. 23, the château of Chantilly in vols. 33 (1884) and 39 (1890), the Musée de Nantes, vol. 44 (1895), etc. The *Moniteur* does not review contemporary architecture outside of France so methodically as does the *Construction Moderne*, but is, nevertheless, very liberal in its treatment of America. It cannot be said that the later volumes preserve the excellence of the second series.

L'Architecture, Journal Hebdomadaire de la Société Centrale des Architectes Français. The Société Centrale des Architectes Français was formed in 1840 to occupy itself with questions of art, of practice, of accounts, of jurisprudence and of administration which may be of importance to architecture and architects. The publication of *l'Architecture* was undertaken by a committee of the society. The programme is published at length in the first number and includes the entire field of architectural information. The earlier volumes are simply a record of architectural news with no plates and but few illustrations in the text. In vol. 5 begins a series of "Monographies hors texte," especial articles with plates on various architectural subjects, such as "Hôtels particuliers," "Gareset bâtiments de chemins de fer," "Bourses detravail," "Theatres," "Thermes et etablissements balnéaires," etc. In vol. 7 begins a series of articles on the architectural exhibition at the Salon. The first articles on the Exposition of 1900 also appear in vol. 7. The "Monographies hors texte" are occasionally of great value.

Croquis d'Architecture, Intime Club, Publication Mensuelle (Paris, fol. 21½x14½x1 inches). One of the most useful of the serial architectural publications issued in Paris has been *Croquis d'Architecture*. This is an album of architectural plates issued periodically and covering the entire architectural field. The examples illustrated are mainly French, but not exclusively. The plates are rather roughly executed, but are large and clear. Many of the examples are historical, but for the most part the book is made up of Grand-Prix drawings, Concours of the École des Beaux-Arts, projets for monuments, fountains, Château d'eau and buildings of all descriptions, public and private. Programmes of various competitions were also published. There is no text. The series begins in 1866. Each volume has twelve numbers and each number has six plates. There was an interruption in the publication in 1888, so that vol. 22 includes the years from 1888 to 1895. Publication has been discontinued since vol. 25, 1898.

Concours Publics d'Architecture (Paris, fol. 14x11x3 inches), was founded in 1895 by Wulliam and Farge, who had previously founded and conducted the *Recueil d'Architecture*. It is extremely valuable as a record of competitions in France. These include public buildings, as Hôtels de Ville, Mairies Asylums, Schools, Theatres and the like; some foreign buildings erected under French patronage, like the Musée des Antiquités Egyptiennes in Cairo and various private constructions of first-rate importance. The plates are all photographic and give an excellent representation of the original rendering of the drawings. This book is much consulted by architects who lean toward the modern French school.

Salons d'Architecture. In addition to the plates published by *l'Architecture* already mentioned there are two records of the architectural exhibits of the old Salon in the Champs-Elysées and the new Salon in the Champ-de-Mars. The most important of these is the *Salon d'Architecture* (Paris, fol., 17½x13x1½ inches), published by the management of *Construction Moderne*. A less pretentious affair is the *Architecture aux Salons*, published by Armand Guerinet (fol., Paris, 15½ x 12 x 2 inches). The material contained in the two periodicals is nearly identical, the plates of *Salons d'Architecture* being a little larger and clearer.

GERMAN.

Allgemeine Bauzeitung (Gegründet von Professor Chr. Ludwig Förster). *Oesterreichische Vierteljahrschrift für den Oeffentlichen Baudienst* (Vienna, text, 4to., plates, fol., 17½ x 11½ inches). The oldest and still the most important of the German architectural journals is the *Allgemeine Bauzeitung*, which was founded by Christ. Friedrich Ludwig Förster in 1836 in Vienna. Förster (b. 1797; d. 1863) was a pupil of the architect Nobili in Vienna and at the Academy in Munich. He had some standing and practice in Vienna, but his chief interest was in the management of his great Bauzeitung. He gave to this journal the style and character which it holds today. The French journals treat the science of architecture broadly enough, but it is always apparent that the chief point of view is that of the architect as artist. With Förster and his successors the architect is the broad-minded builder, incidentally also an artist. The great file of the *Allgemeine Bauzeitung* is a long series of monographs on every subject which may be conceived to interest a master-builder. In the volume of 1838 Joseph Hoffer first published the results of Peunethorne's investigations of the curves of the Parthenon in his article *Das Parthenon zu Athen in Seinen Hauptheilen Neugemessen. Rudolph Redtenbacher* published his *Studien über Verschiedene Baumeister der Italieneschen Renaissance* in several volumes after vol. 47 (1882). A large part of the book is taken up with important theoretical, mathematical and engineering matters; the theory of arches, the creation of harbors, rectification of river-beds, etc. Probably the most satisfactory publication of the plans and constructive details of the World's Fair in Chicago is the splendid series of articles in vol. 58 (1893) One might particularize indefinitely. The *Allgemeine Bauzeitung* appears to be precisely the sort of journal which best meets the architectural conditions in America today, and it is surprising that a journal of about this character has not been produced here.

Zeitschrift für Bauwesen Herausgegeben im Ministerium der Offentlichen Arbeiten (Berlin, text fol., 14 x 10½, plates fol., 18x12½). What has been said for the *Allgemeine Bauzeitung* might be repeated for the *Zeitschrift für Bauwesen*, which was established in 1851 at Berlin by Carl Hoffmann, to do for North Germany what the *Allgemeine Bauzeitung* had long done so well for South Germany. It is built on the same lines and at the present moment there is not much choice between the two journals. The two together make a most monumental appearance and are apparently the sort of thing which England and America ought to be doing. Of course it may be said that much of their value comes from their splendid presentation of engineering accomplishments. But is not architecture becoming more and more a matter of engineering and is not that a healthy point of view for the American architect?

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ARCHITEKTONISCHE RUNDSCHAU, SKIZZENBLÄTTER AUS ALLEN GEBIETEN DER BAUKUNST (Stüttgart, fol., 15½x12x1 inches) is made up of a series of plates with very slight descriptions, published by a firm of architects, Ludwig Eisenholm and Carl Weigle in Stüttgart. Volume 1 was published in 1885. The material is mainly ancient and modern German work, although there is some French and occasionally something even from America. The pen and ink renderings are interesting at times.

The DEUTSCHE BAUZEITUNG (Berlin, 4to) was begun in 1867 with the title *Wochenblatt Herausgegeben von mitgliedern des Architekten Vereins zu Berlin*, taking the additional title *Deutsche Bauzeitung* in the second volume. Its present title is *Deutsche Bauzeitung Verkündigungsblatt des Verbandes Deutscher Architekter und enginieur vereine*. The *Deutsche Bauzeitung* takes the same broad view of its work as the *Allgemeine Bauzeitung* and the *Zeitschrift für Bauwesen*, but is, of course, lighter in character. It includes engineering matter, bridge building, construction of canals and the like. It is a weekly record of all architectural matters occurring in that German Empire. There is not much historical matter and the foreign articles are mainly confined to the description of American constructive methods which have always been generously recognized in Germany. The *Deutsche Bauzeitung* is an ideal architectural newspaper of a peculiarly German type.

CENTRALBLATT DER BAUVERWALTUNG (Berlin, fol., 13 x 10 inches). This journal, which is published twice a week, is very similar in style to the *Deutsche Bauzeitung*, but even more practical, dealing broadly with the entire mass of important constructions which have become necessary in Germany since the French war. It has no plate illustrations.

THE SCHWEIZERISCHE BAUZEITUNG, WOCHENSCHRIFT FÜR BAUVERKEHRS UND MASCHINENTECHNIK (Zurich 4to.). The *Schweizerische Bauzeitung* is a very practical little paper of the German sort and especially rich in illustrations of fine iron bridges of artistic design.

ENGLISH.

THE BUILDER, AN ILLUSTRATED WEEKLY MAGAZINE FOR THE ARCHITECT, ENGINEER, ARCHÆOLOGIST, CONSTRUCTOR, SANITARY REFORMER AND ART LOVER (London, 4to.). The English architectural periodicals are attractive in their quiet way. All larger constructive matters are excluded from them and left to the engineering journals. They have nothing of the monumentally constructive character of the *Allgemeine Bauzeitung* or the *Zeitschrift für Bauwesen*. From the nature of English architecture it is not to be expected that they would rise to the height of artistic expression which the French journals assume. They are simply architectural newspapers recording briefly and clearly whatever happens in an architectural way all over the world, but especially in England. The oldest of the English journals is *The Builder*, which was started in 1843, three years after the *Revue Générale* and seven years after the *Allgemeine Bauzeitung*. *The Builder* publishes few articles of especial importance, but contains an abundance of current architectural information. The illustrations are rather disappointing to one accustomed to the superb plates of the great German and French journals. It is published weekly. The present editor is H. H. Statham, whose *Architecture for General Readers* was mentioned in our article on *Architectural Manuals*.

ROYAL INSTITUTE OF BRITISH ARCHITECTS: PAPERS READ, TRANSACTIONS, JOURNAL (4to.). The most dignified of the English architectural journals are the serial publications of the *Royal Institute of British Architects*, the most important part of which is the series of reports read before the Institute with accompanying discussions These publications begin in 1835 with the title *Transactions*. From 1853 to 1875 they have the title *Papers read at the Royal Institute*. In 1875 and 1876 they are called *Sessional Papers*. Since 1893 the *Transactions* have been merged with the *Journal*. Some of the greatest names in British architecture appear as contributors of these papers. R. Willis important monograph on the *Construction of Vaults in the Middle Ages* appeared in 1842; T. L. Donaldson, *On the Triumphal Arches of the Romans*, in 1856; G. Gilbert Scott, *Gleanings from Westminster Abbey*, in 1859: Lamprey, *On Chinese Architecture*, in 1867; L. B. Waring, *On the Laying out of Cities*, 1873; Simpson, *On the Architecture of China*, 1873; Josiah Conder, *Notes on Japanese Architecture* in 1877 and *Further Notes on Japanese Architecture* in 1886. Farrow and Blashill, *Recent Development of Vienna*, in 1888; Worthington, *Five Famous Domes*, in 1889; R. Phené Spiers, *Sassanian Architecture*, in 1891; A. S. Murray, *The Sculptured Columns of the Temple of Diana at Ephesus*, in 1895; A. S. Flower, *Notes on the Renaissance Architecture of Malta*, 1897, etc. Since 1884 the Institute has published a *Journal of Proceedings* and since 1894 the "Papers" or Transactions have been published with the *Journal*. The *Journal* has always published extremely valuable current information on all matters relating to architecture.

BUILDING NEWS AND ENGINEERING JOURNAL (4to.). The *Building News* was started in 1854. It is published weekly and does not differ essentially from *The Builder* in its appearance and makeup. It is a sound architectural newspaper with all the good qualities which one would expect in a country where architecture is primarily a matter of convenience and comfort, and only secondarily monumental or artistic.

THE ARCHITECT AND CONTRACT REPORTER, A WEEKLY ILLUSTRATED JOURNAL OF ART, CIVIL ENGINEERING AND BUILDING (4to.). *The Architect* was established in 1869. It preserves the typical English form and does not differ essentially from *The Builder* and *Building News*. It is, perhaps, a little broader in scope, both on the side of art and of engineering. It is distinctively a newspaper, publishing few monographs or long continued articles. *The Architect* has always shown a fair appreciation of American work and represents it fully.

ACADEMY ARCHITECTURE AND ARCHITECTURAL REVIEW (8°). *Academy Architecture* was started in 1889 and is published annually. It has no text, but is an extremely interesting album of architecture and sculpture exhibited at the Royal Academy, London, the Royal Scottish Academy, Edinburgh, and the Royal Institute of the Fine Arts, Glasgow. A general section is added under the title *Architectural Review*. This is an extremely clever and valuable little affair and should be in every architect's library.

THE BRITISH ARCHITECT, A NATIONAL RECORD OF THE ÆSTHETIC AND CONSTRUCTIVE ARTS. The British Architect was established in 1874. It is a newspaper distinctively, and publishes little beside short notes on current matters of interest to architects. The plates are good, much larger than those of *The Builder* and *Architect*, and to that extent more serviceable.

ARCHITECTURAL REVIEW FOR THE ARTIST AND CRAFTSMAN (4to.). As will be seen by its title the English *Architectural Review* can hardly be considered a strictly technical journal. It deals primarily with architecture, of course, but gives much space also, to decorative art, and even to painting and sculpture. One finds such titles as an *Exhibition of Silversmiths' Work*, March, 1901. *Tuscan Painting and Sculpture* throughout vol. 9; *Art and Architecture on the Stage*, March, 1901; *Persian Art*, April, 1901, and the like. There is certainly a place in an artistic community for a journal of such mixed character, and *The Review* doubtless fills its place very well.

AMERICAN.

AMERICAN ARCHITECT AND BUILDING NEWS (fol., 13½x9). The American architectural journals have developed on peculiar lines. One would suppose that in a country where the constructive side of architecture has been completely revolutionized and where constructive problems are of the first importance, that architectural periodicals would be constructive rather than artistic in character. As a matter of fact, however, the larger constructive problems seem to be left to the engineering journals. The architectural periodicals concern themselves more with matters of design and decoration. The most conservative of the American periodicals is the *American Architect*. *The Architect* is built on the English model, giving all the architectural news of the day, but indulging more frequently in long continued articles on important subjects. The amount of material which has been thus included is surprising. *The Architect* is an architectural encyclopædia of the first importance. The separate volumes have been abundantly indexed, but a complete index of the entire series is very much needed. The Avery Library is making such an index for its own use, and when it is completed our readers will be able to find in this journal alone sound information on almost every subject which is likely to interest an American architect. The old plan of publishing three editions seemed rather impracticable, but the present two editions, the *Regular* and *International*, are extremely useful. However much he may respect and admire the *American Architect*, one who is familiar with the entire range of architectural periodical literature must feel surprised at times that the conditions of American architecture have not produced in its leading journal something larger and more important, something like the *Allgemeine Bauzeitung* for instance.

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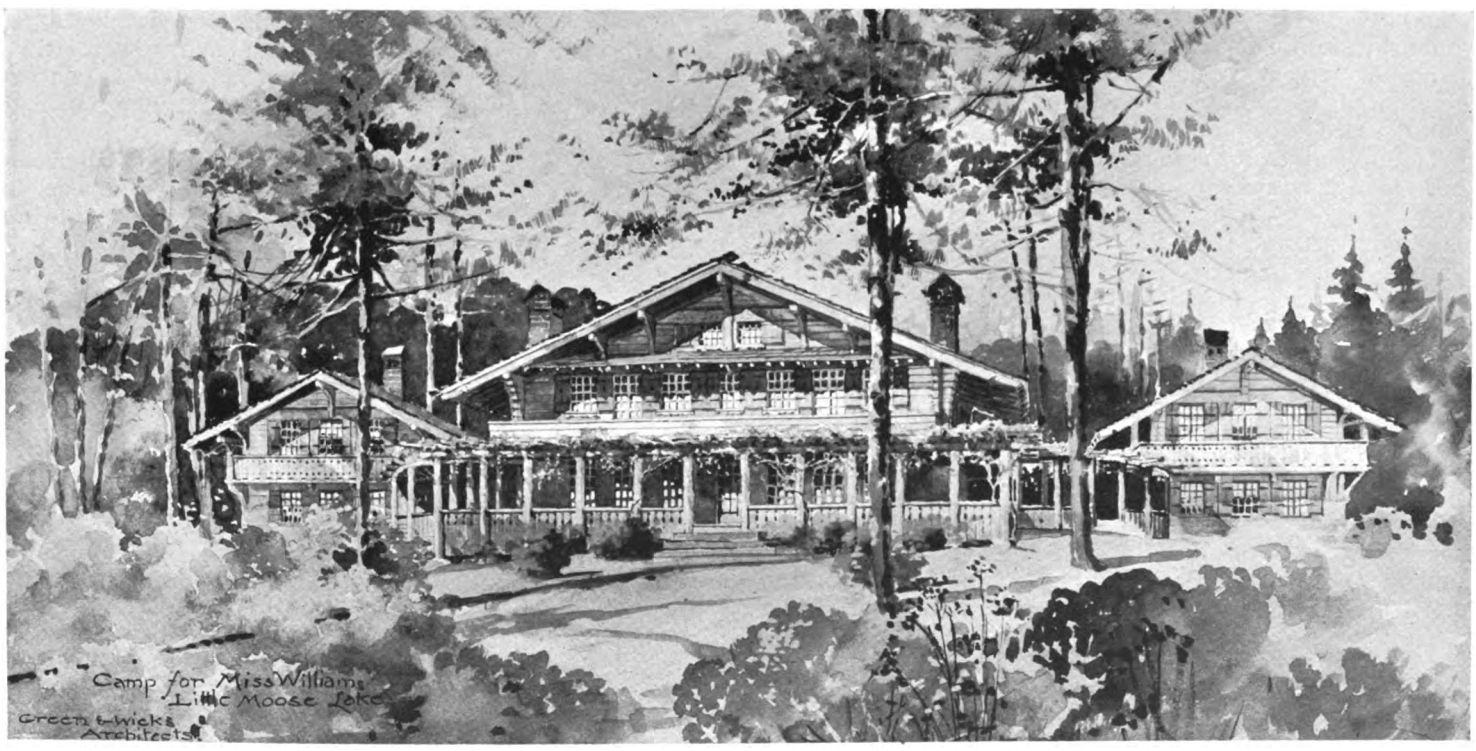
THE ARCHITECTURAL REVIEW was started in November, 1887, with the title *Technology Architectural Review*, "as the official publication of the Massachusetts Institute of Technology Architectural Society." Its purpose was stated to be "to call attention to and emphasize the resources of classic architecture, and its usefulness as a basis for all design." It was essentially "a folio of plates and not of text matter," and was limited "almost exclusively to a résumé by illustration of the 'mentioned' designs made at the Massachusetts Institute of Technology." In 1890 the official connection with the Institute of Technology was terminated and the name changed to *Architectural Review*. The *Architectural Review* has entirely abandoned the English model of the *American Architect* and in no way suggests a German journal. It is rather French in character, resembling the *Moniteur des Architectes* very decidedly. It makes much more of its text and text illustrations than the *Moniteur*. It is almost exclusively artistic in character, printing little constructive information.

THE BRICKBUILDER, DEVOTED TO THE INTERESTS OF ARCHITECTURE IN MATERIALS OF CLAY; PUBLISHED MONTHLY (fol., 13½x11). *The Brickbuilder* was started in January, 1892. It has assumed the elegant and useful form chosen by the *Architectural Review*, but of course its contents are entirely different. Its purpose is stated to be to bring the makers of clay materials into more intimate relations with the architect. Its field, though limited, is after all enormous. The greater part of the building of the world is in some form of clay material, and a journal which devotes itself to clay can, in one way or other, touch upon almost every point of architectural activity. This *The Brickbuilder* does to the satisfaction of its subscribers, both in an artistic and in a structural way, and especially in a structural way. Its department of *Fire-proofing*, for instance, is about the only current record there is of the many changes through which this important department of architecture is constantly passing. In being thus excellent in both an artistic and a structural way, it has taken a position which would seem to be ideal for an American architectural journal. *The Brickbuilder* has always printed good historical material.

THE ARCHITECTURAL RECORD (Quarterly, New York, 8°). The *Record* being a magazine and not a newspaper has given our best architectural writers an excellent opportunity to treat important matters critically. Some good reputations have been much strengthened by work done in this journal. The articles have at times amounted to monographs of considerable importance, as, for instance, Professor Atchison's *Byzantine Architecture*, begun in vol. 1 (1891); Barr Ferree's *French Cathedrals*, begun in vol. 2 (1892); Caryl Coleman's articles on Stained Glass in vol. 2 (1892); Ernest Flagg's *École des Beaux-Arts* in vols. 3 and 4 (1893–94); Montgomery Schuyler's *History of Old Colonial Architecture* in vol. 4 (1894); Professor W. H. Goodyear's *Discovery of Greek Horizontal Curves in the Maison Carrée at Nîmes* in vol. 4 (1894), and his still more important series of articles on *Optical Refinements in Mediæval Architecture* in vol. 6 (1896); Alvan C. Nye's *Evolution of Furniture* in vol. 7 (1897); John Beverly Robinson's *Principles of Architectural Composition* in vol. 8 (1898), etc. The six supplementary numbers on the leading American architectural firms were well received and are valuable.

INLAND ARCHITECT AND NEWS RECORD: A MONTHLY JOURNAL DEVOTED TO ARCHITECTURE, CONSTRUCTION, DECORATION AND FURNISHING IN THE WEST. The *Inland Architect* was started in 1873. It came into special prominence at the time of the construction of the World's Fair buildings. Volume 19 (1892) contains the best representation of that work which can be found in any American journal. The *Inland Architect* includes all parts of the country in its illustrations. It is especially strong in the number and quality of private residences represented.

ARCHITECTURE AND BUILDING: PUBLISHED EVERY SATURDAY. DEVOTED TO ART, ARCHITECTURE, ARCHÆOLOGY, ENGINEERING AND DECORATION (fol. 13x9½). *Architecture and Building* was started in 1884 and suspended publication in 1899. It was a good paper while it lasted, giving plenty of solid information on practical subjects, sanitary engineering, concrete trusses and the like, with, for a time, some pungent criticism by Barr Ferree, which made excellent reading. The plates were large and clear and useful.



SUMMER CAMP AND BOAT HOUSE FOR MISS WILLIAMS, LITTLE MOOSE LAKE, N.Y. GREEN & WICKS, ARCHITECTS.

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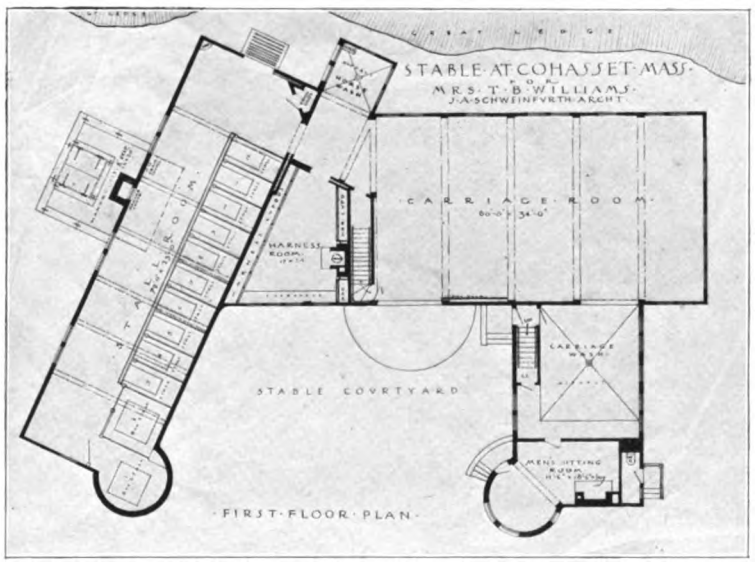
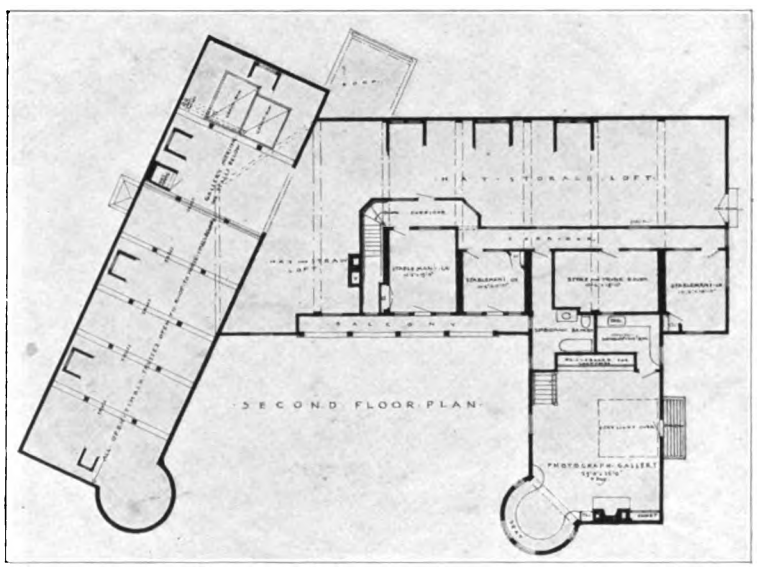
STABLE BUILT AT COHASSET, MASS., FOR MRS. WILLIAMS.

J. A. SCHWEINFURTH, ARCHITECT





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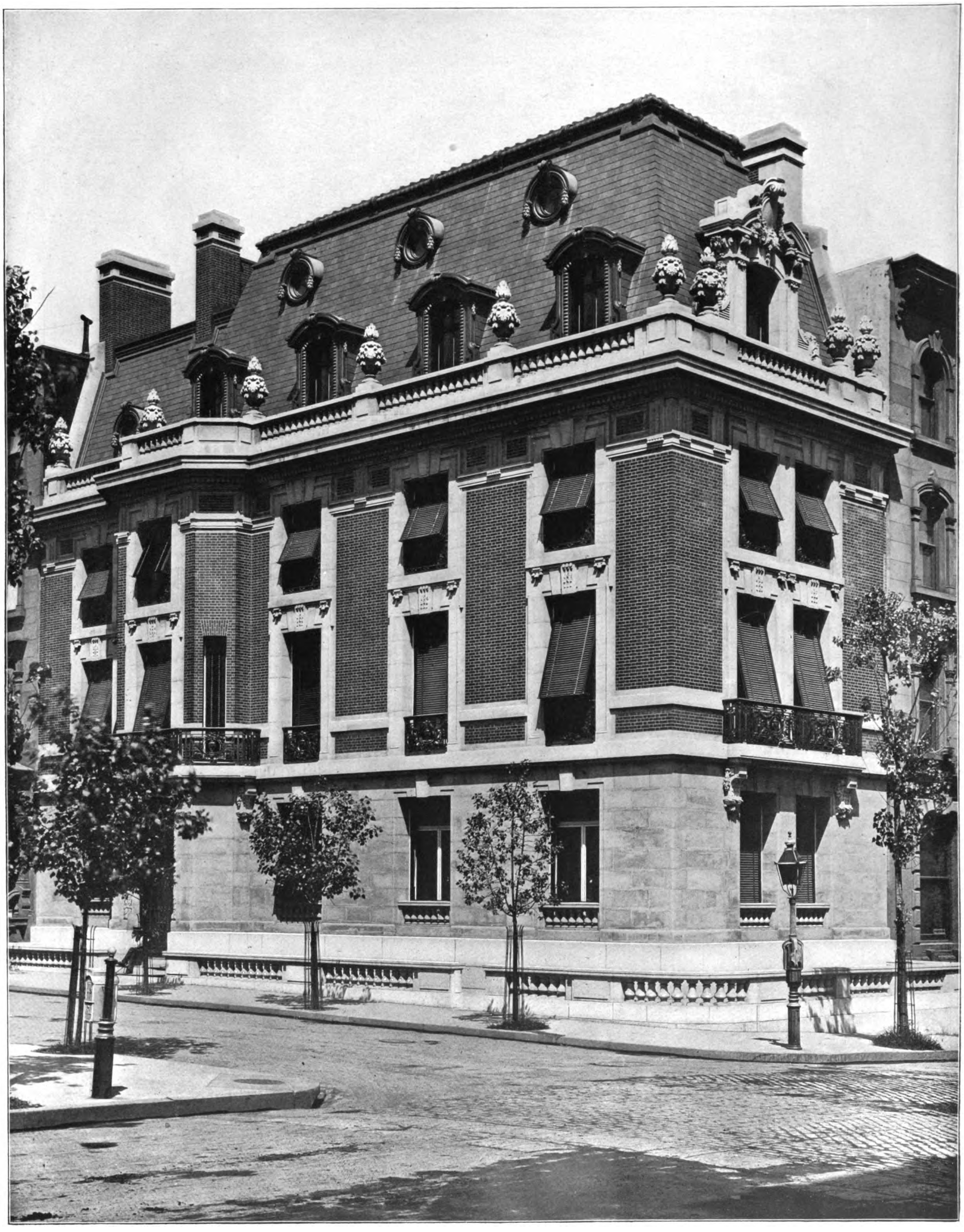

RESIDENCE OF MRS. CHARLES H. SENFF, NEW YORK CITY. CARRÈRE & HASTINGS, ARCHITECTS.

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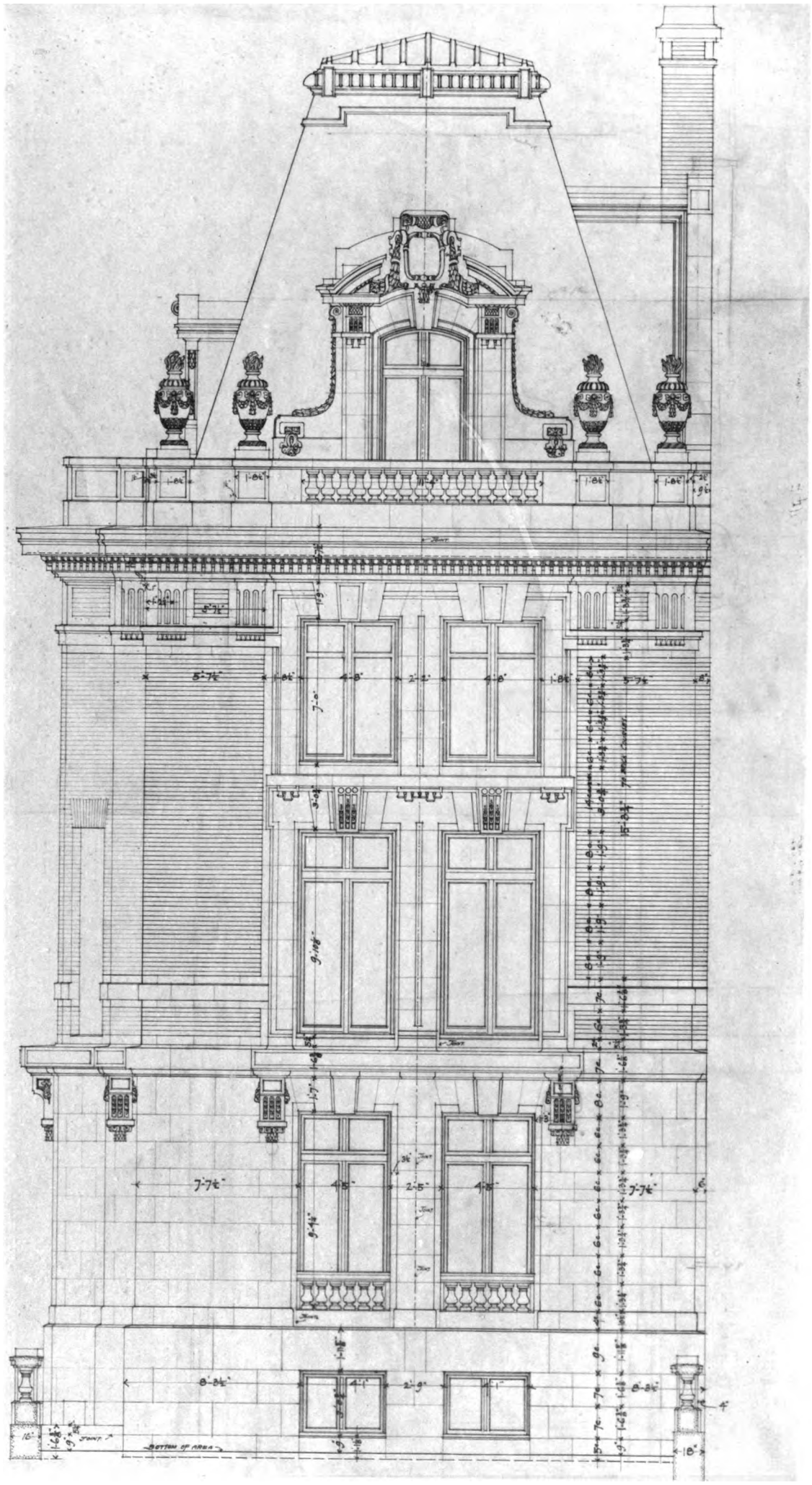

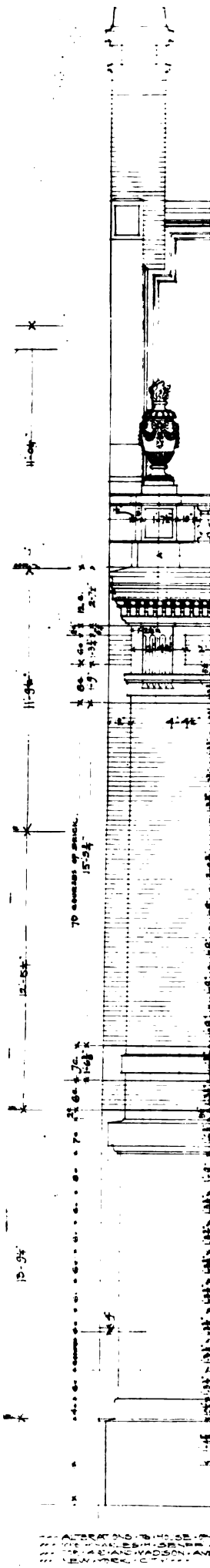

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RESIDENCE OF MRS. CHARLE

CARRÈRE & HAS

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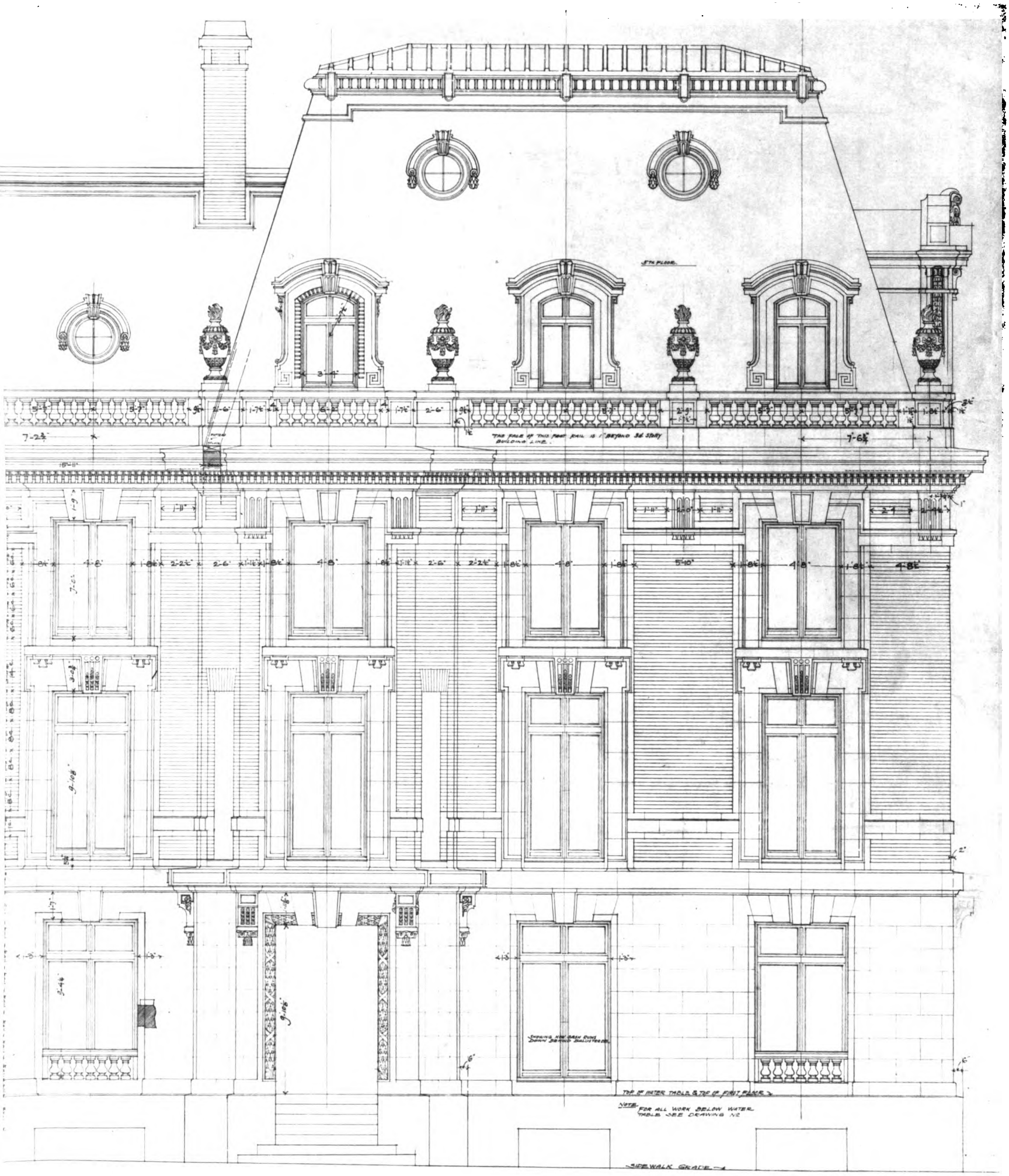
PLATE LXII.


5TH FLOOR
THE FACE OF THIS PARAPET WALL IS 1' BEYOND 3d STORY BUILDING LINE.
7-2½"
7'-6½"
SHOWING NEW SASH PUTTY DOWN BEYOND SILL ON OUTSIDE
TOP OF WATER TABLE & TOP OF FIRST PLANK
NOTE: FOR ALL WORK BELOW WATER TABLE SEE DRAWING N2
SIDEWALK GRADE

ES H. SENFF, NEW YORK CITY.

STINGS, ARCHITECTS.

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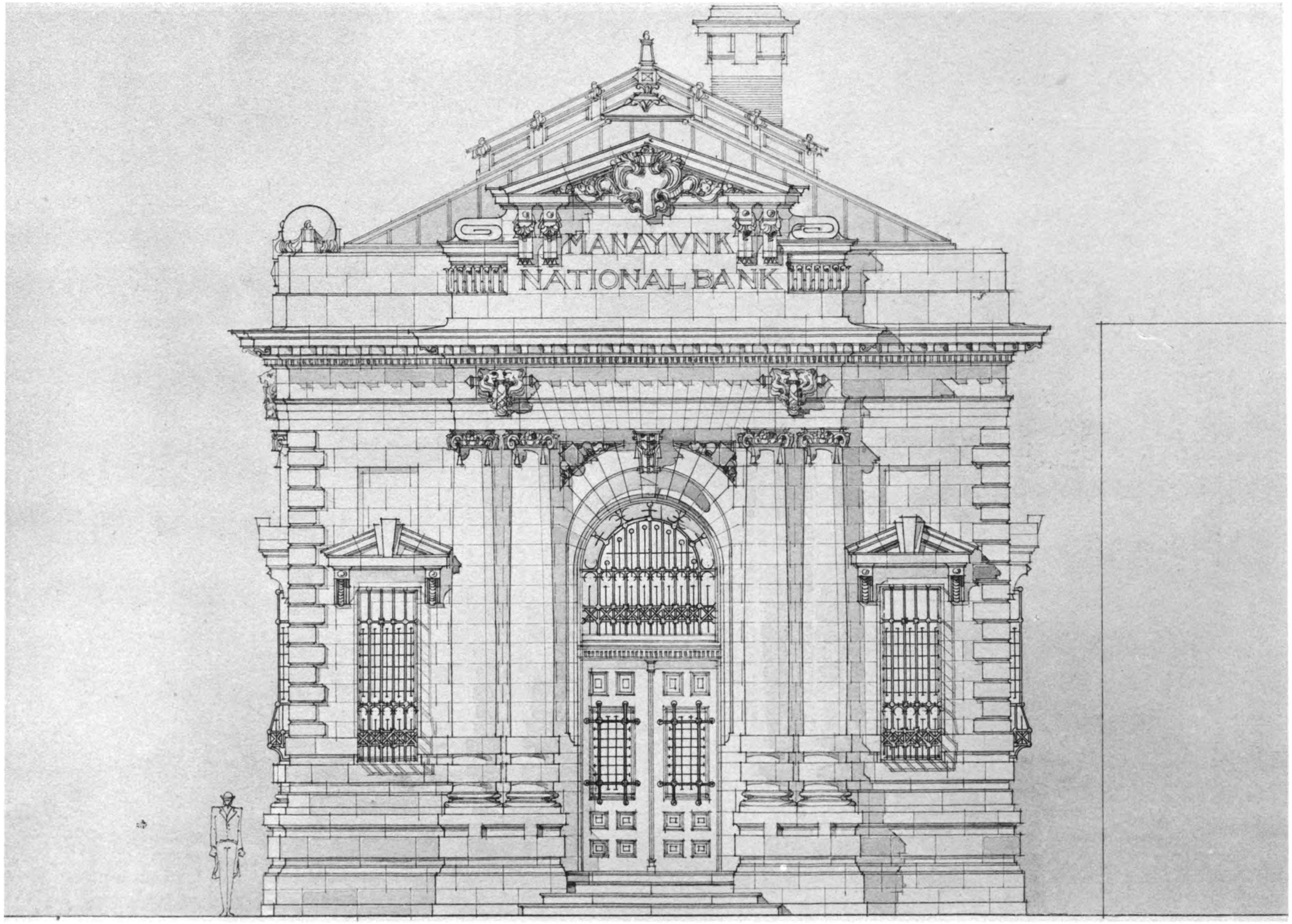

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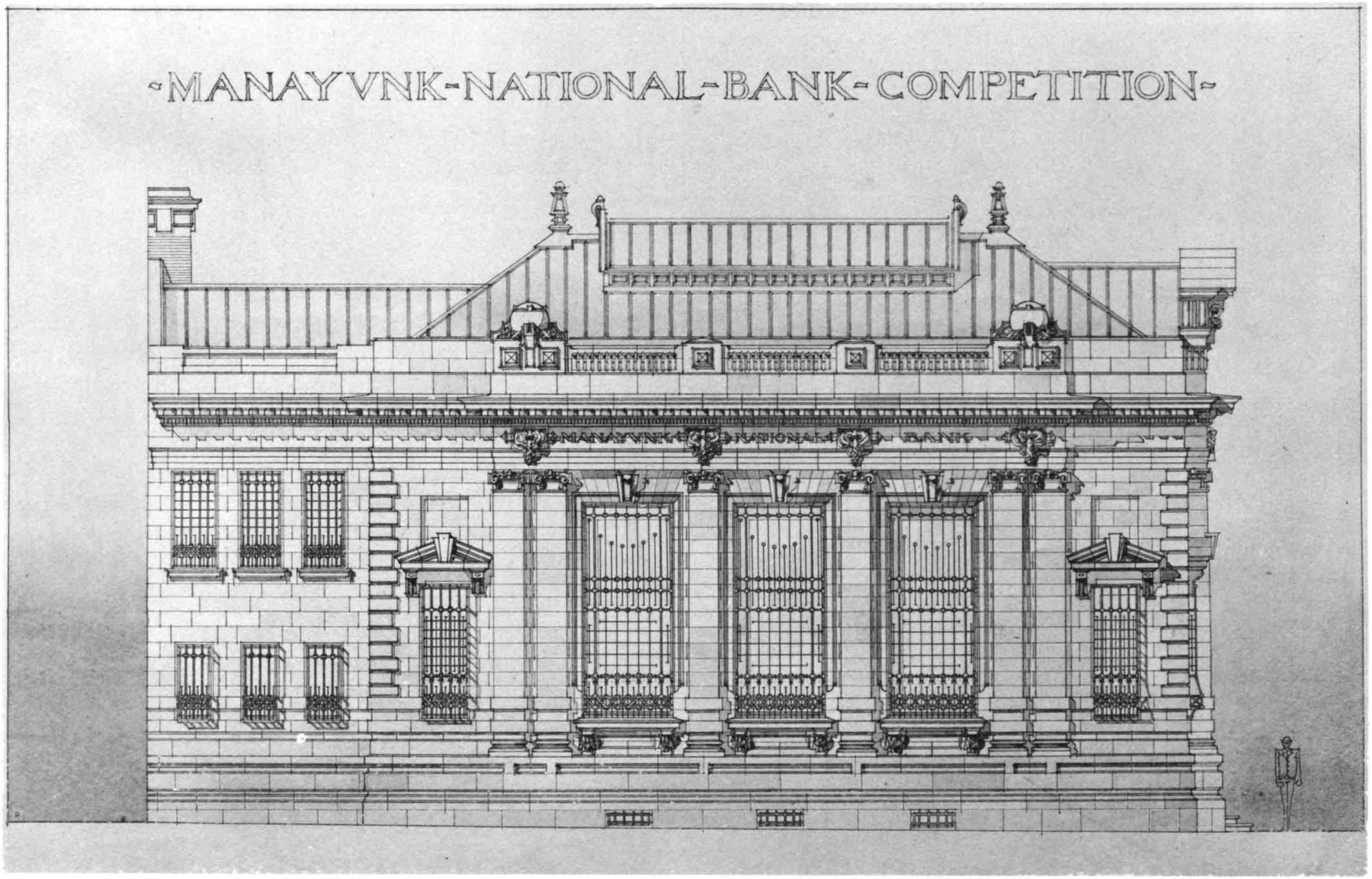

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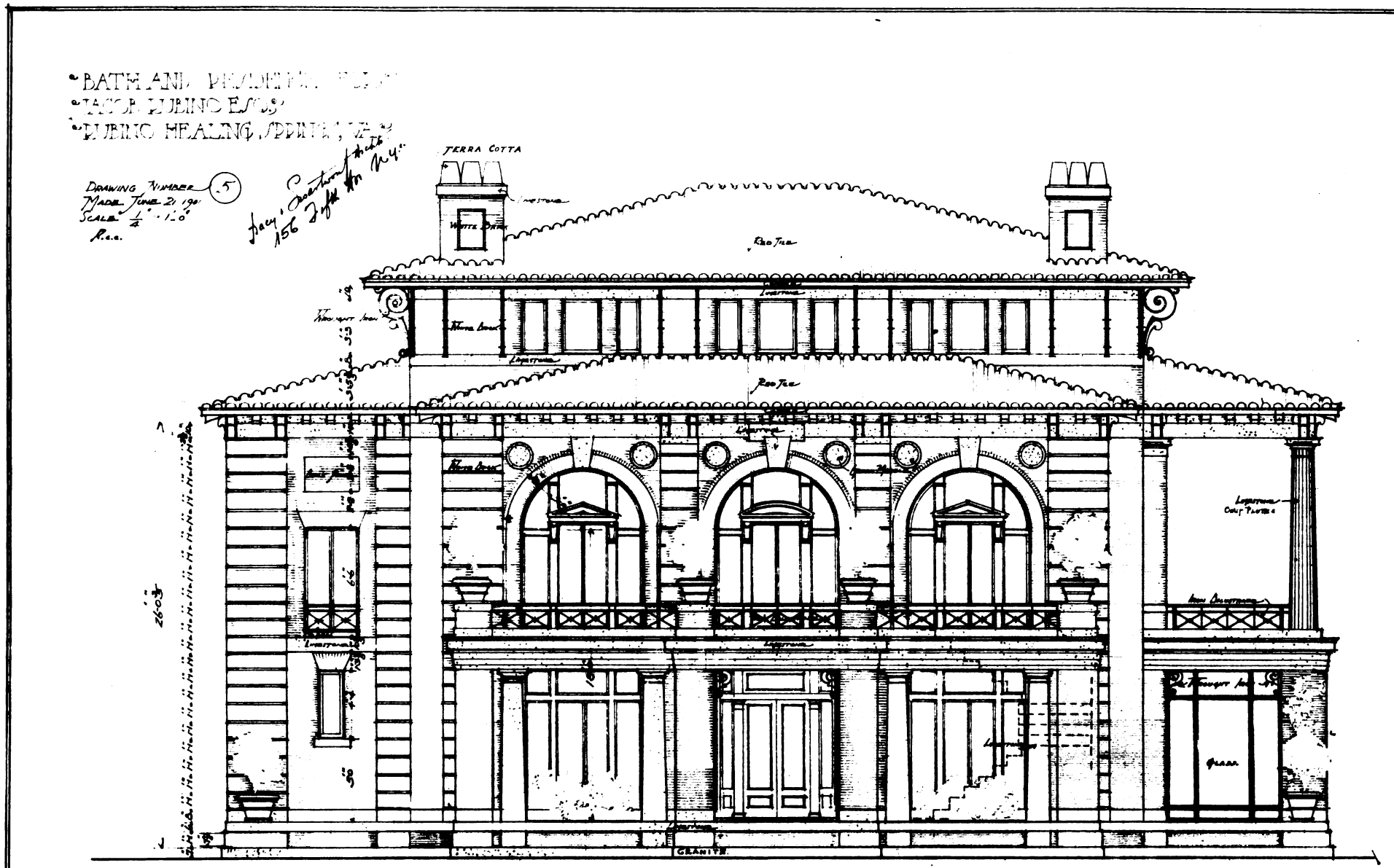

FRONT ELEVATION.

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BATH AND RESIDENCE FOR JACOB RUBINO, ESQ., RUBINO HEALING SPRINGS, VA.

TRACY & SWARTWOUT, ARCHITECTS.

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PLATE LXVII.

ELEVATION OF CHIMNEY CAP.
ELEVATION OF PILASTER CAP
ELEVATION OF LIME STONE COLUMN SECOND STORY BALCONY.
SECTION THRO. THIRD STORY WINDOW.
SECTION THRO. CORNICE OVER LOGGIA.
SECTION
ELEVATION
IRON BALCONY SECOND FLOOR.

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DETAIL; BATH AND RESIDENCE FOR JACOB RUBINO, ESQ., RUBINO HEALING SPRINGS, VA

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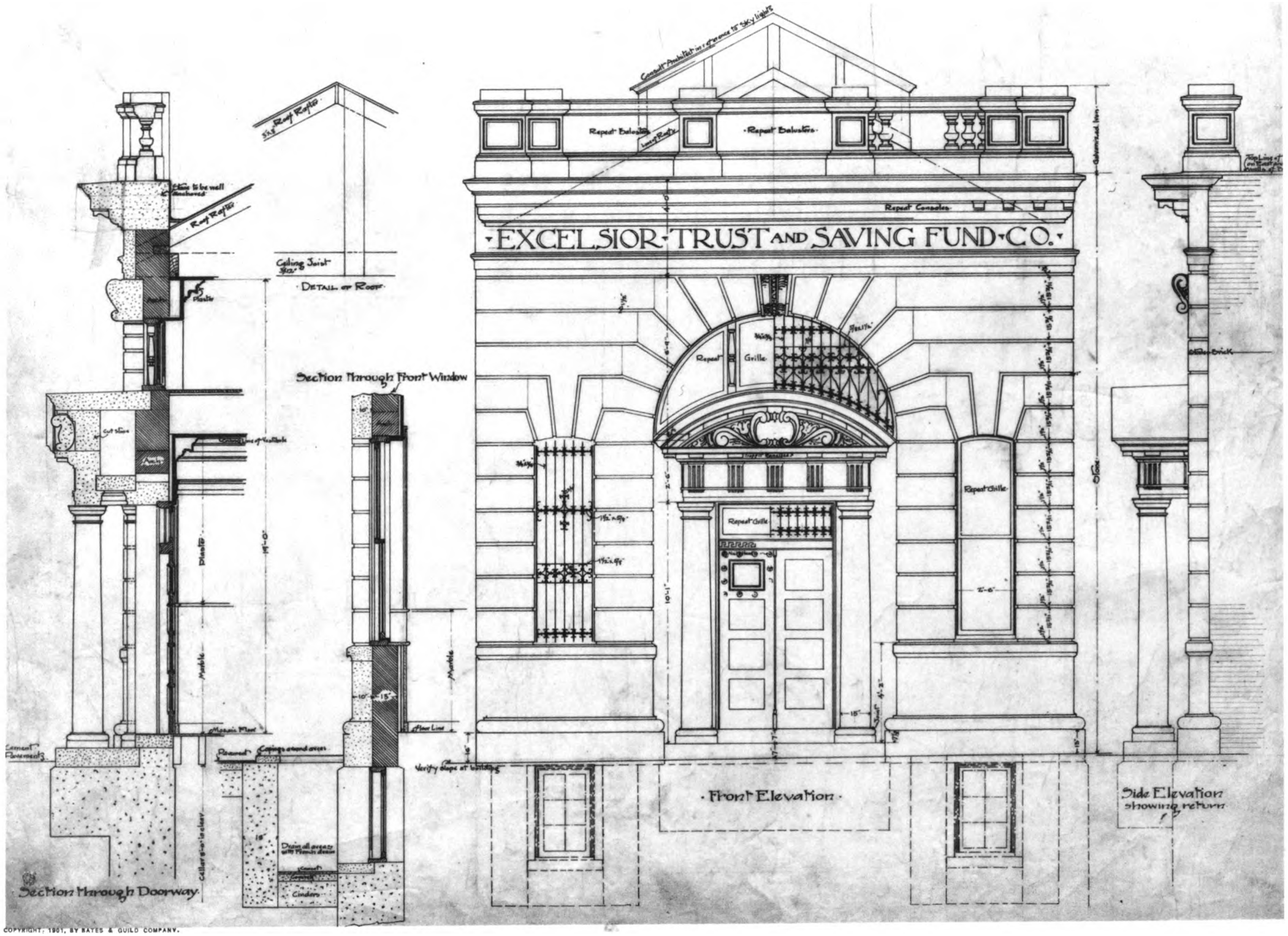

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BANK BUILDING FOR EXCELSIOR TRUST AND SAVINGS FUND CO., PHILADELPHIA, PA.

GEORGE U. REHFUSS, ARCHITECT.

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The Architectural Review

VOL. VIII., NO. 9, SEPTEMBER, 1901. NEW SERIES, VOL. III., NO. 9.

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While the Editor of THE ARCHITECTURAL REVIEW cannot hold himself responsible for the care of drawings or manuscripts which may be submitted to him, he will always be glad to consider them, and will return those that he cannot use when postage for the purpose is provided.

PLATES.

PLATE LXII.— RESIDENCE OF MRS. CHARLES H. SENFF, NEW YORK.—*Messrs. Carrère & Hastings, Architects.*

PLATES LXIII, LXIV.— MANAYUNK NATIONAL BANK, PHILADELPHIA — *Messrs. Seymour Davis and Paul A. Davis, 3rd, Architects.*

PLATES LXV, LXVI, LXVII.— BATH AND RESIDENCE FOR JACOB RUBINO, ESQ., RUBINO HEALING SPRINGS, VA.— *Messrs. Tracy & Startwout, Architects.*

PLATE LXVIII.— BUILDING FOR THE EXCELSIOR TRUST AND SAVING FUND CO., PHILADELPHIA.— *Mr. George U. Rehfuss, Architect.*

THE people of St. Louis have shown their readiness to take advantage of their opportunities by the quickness with which the centennial of the Louisiana Purchase was seized upon as the occasion of an international exposition and by the proportions already attained by the project. Moreover, the personnel of the Board of Architects ensures the unity, the suitability and the magnificence of the architectural spectacle. As a pageant it will make a profound impression, but the nature of the influence resulting from that impression will be determined by the character of the exhibits that are sufficiently pertinent to claim distinct and accurate remembrance.

It is, therefore, with the greater pleasure that we remark the expressed intention of the managers to be as progressive in the nature of the exhibits as in the external ensemble. To take the lead in this, to take a step forward here which the development of the ideal has shown to be necessary, will make the St. Louis Exposition an example to the world, and the latest expression of civilization; to neglect this opportunity will be to force it, in spite of its magnificence, into the ranks of those that follow, rather than lead.

That the intellectual advancement of the West has not been accorded the same widespread recognition that has attended its activity in lines of material progress, is not to be attributed to geographical position or local jealousies. Like the people of all times, but with the insistence that belongs distinctively to our own busy epoch, the world today requires a sign and a sign unmistakable — we would almost say dramatic — enough to hold the attention of minds specialized and centered upon individual activities.

For such a demonstration of eminence the opportunity has here presented itself. If it is seized, to quote the words of a recent editorial, "visitors to the Louisiana Purchase Exposition will not have to ask themselves in vain — as they did at Chicago and do at Buffalo — precisely what practical pertinence to their own home is in the exposition. Indeed, there may come from the West — if this opportunity be now embraced — the most notable artistic impetus, measured by practical results, that the United States has ever had. We would urge the commissioners to adopt the suggestion." This paragraph referred directly to the resolution recently adopted by the American League for Civic Improvement, at Buffalo, petitioning the commissioners to arrange for an exhibit that would embody the strong sentiment setting in throughout the country in favor of organized effort to secure beauty of appearance for our cities and towns and to save and use their natural advantages to be an object lesson in municipal art and science, showing at a glance practical problems of today practically met with modern materials and methods, but at the same time making use of the years of effort on the part of the best minds of Europe to solve similar problems there.

It was at the Cleveland Convention of the Architectural League of America that municipal art was first generally recognized by the profession, and a national committee, of which Mr. Cass Gilbert was chairman, was formed; and at that time the question of the grouping of the public buildings of Cleveland was vigorously debated. Since then the American Institute of Architects has taken up the work and has prevailed upon Congress to appoint a commission to study the opportunities for still further developing and embellishing the city of Washington, and for years Boston has been considering the question of the treatment of Copley Square. Besides, for several years much of the work of the various architectural clubs has been along the lines of municipal improvement. The Buffalo reunion was not an architectural gathering, being composed of social reformers, architects, landscape architects, editors, professors from various universities, and delegates from many scattered Improvement Societies; yet the resolution mentioned above, introduced by a Philadelphia architect and an officer of the American League for Civic Improvement, is of such importance to the profession that we give it in full: —

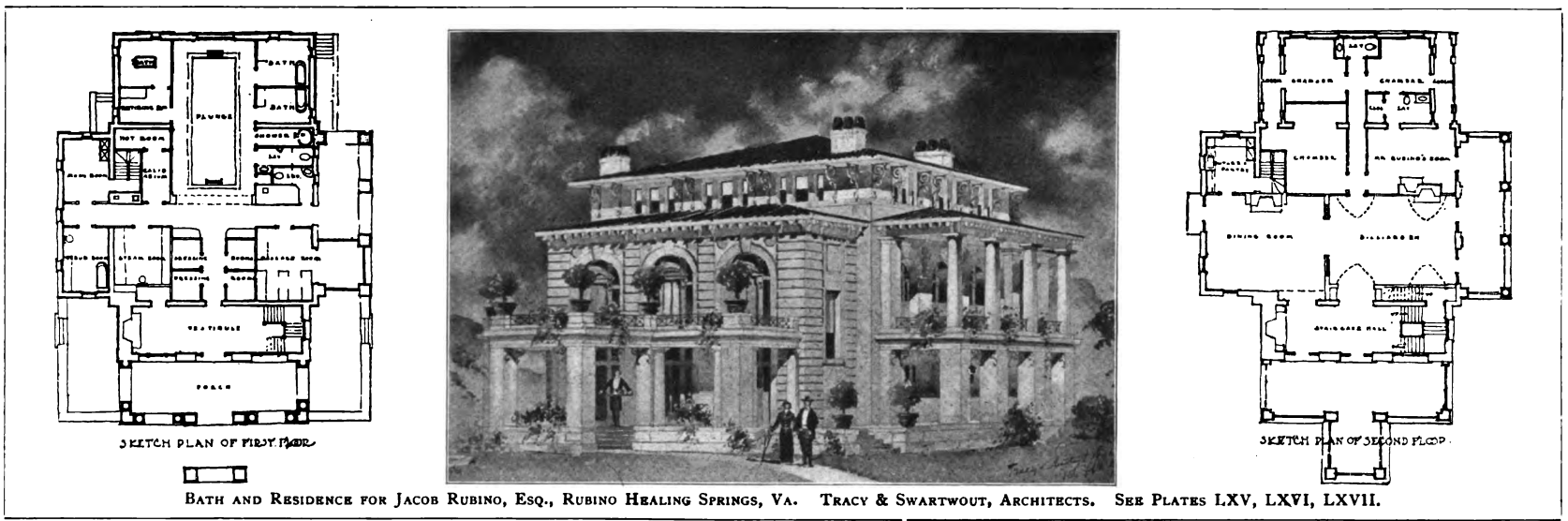
WHEREAS, The improvement of towns and cities, in the judgment of this convention, is a subject of widely recognized importance to the people of the United States; and

WHEREAS, Civic improvements of a public and permanent character must soon transform many communities, reflecting "man in his full twentieth century development, exhibiting not alone his material, but his social advancement" in a most conspicuous manner; and

WHEREAS, Municipal art and the science of modern city making has formed the subject of a department exhibit at three international expositions abroad; therefore be it

Resolved, That the National League of Improvement Associations, in annual convention assembled, petitions the commissioners of the Louisiana Purchase Exposition to make provisions for an exhibit which shall have this characteristic.

It will be seen that this is simply a suggestion; it refrains from making recommendations and while giving the commissioners a valuable idea, avoids even the appearance of seeking to influence their actions. This resolution and the manner in which it was worded have called forth uniformly favorable comment from the daily press both East and West, and it gives the commissioners of the exposition that which they have openly sought, the opportunity to take the initiative among American expositions in a matter of importance and interest to all public spirited citizens.



BATH AND RESIDENCE FOR JACOB RUBINO, ESQ., RUBINO HEALING SPRINGS, VA. TRACY & SWARTWOUT, ARCHITECTS. SEE PLATES LXV, LXVI, LXVII.

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Such an exhibit might be indefinitely enlarged without exhausting the subject, and form an extensive architectural composition; but it is more to the point to note that its value would be almost entirely dependent upon the capacity of its director, or of the committee in charge, and that even a very small exhibit well designed and arranged, and in which especial stress was laid on fundamental considerations would sufficiently serve the purposes intended.

"Der Städtebau" by J. Stubben of Cologne, and the recently published book called "The Improvement of Towns and Cities" by Chas. Mulford Robinson, are two volumes that need only to be glanced through to show the wealth of material available for an exhibit of this sort, and to show how much we have still to learn of the economic and effective planning of cities.

With but a couple of acres and with but a single building an important demonstration could be made: an exhibition of plans, maps, casts and photographs of the modern civic improvements throughout the world, including a group of photographs of successful mural paintings, many fine examples of which are almost unknown outside of the cities in which they are located, like a series in the Hotel de Ville in Antwerp representing the marriage customs of the country from the earliest times, and others even less known, scattered through the small towns of the continent. These are, it is true, minor problems, but the contemplation of the ideal of what a city ought to be brings successively more and more of them within the range of careful study. The monumental grouping of public buildings is important, but their reconsideration is a matter of comparatively rare occurrence, while those that are smaller are also more frequently to be met, and are collectively of equal importance in the general result, both from the architectural and the social standpoint. The model tenement, public baths and toilet rooms, the accessories and equipments of playgrounds and recreation piers are among other problems that are still too much neglected by the better element of the profession. If, however, a large enough site could be set aside to enable the proper placing of a model railway, police and pumping station, or a model schoolhouse, engine-house and other units of centralization; or if these could be intelligently scattered about in the great exhibition scheme, so much the better. In fact, it would require only three buildings to illustrate the group plan, and what the official center of a city should be.

No matter what the scope of the exhibit may be the great lesson will depend upon its presentation. Alien ideas must not be thrust too much forward, for the scheme must be made first of all an epitome of American progress. Enough advanced ideas have been brought out in the United States to make a model city far ahead of any of the orderly communities of Europe. If only the right man is given an opportunity to assemble and harmonize them, American ingenuity may again triumph in a new field, and a temporary object lesson at St. Louis will ultimately lead to permanent improvements and social betterment in many communities throughout the land.

While we have necessarily had to consider the matter from the architectural standpoint, its social importance should secure the execution of the project by the Commissioners of the St. Louis Exposition. To make it not merely an exhibit, but to locate with it a bureau of information on all questions of Civic Architecture, street lighting, sanitation and allied subjects, with the Exposition for example and reference, would be to greatly enhance its value and would be perfectly feasible.

It would be well to attract attention to the steps taken to control advertising abroad, a subject which though not directly one for the architect to solve, is yet one in which he is deeply concerned. In short, an admirable element can be added to the St. Louis Exposition upon these lines and within the limits of what is easily to be accomplished and we cannot do better than close with the words of a recent writer, who says: "It would make a magnificent showing of modern urban altruistic effort."

COLLEGE DORMITORY, HAVERFORD, PA. COPE & STEWARDSON, ARCHITECTS.

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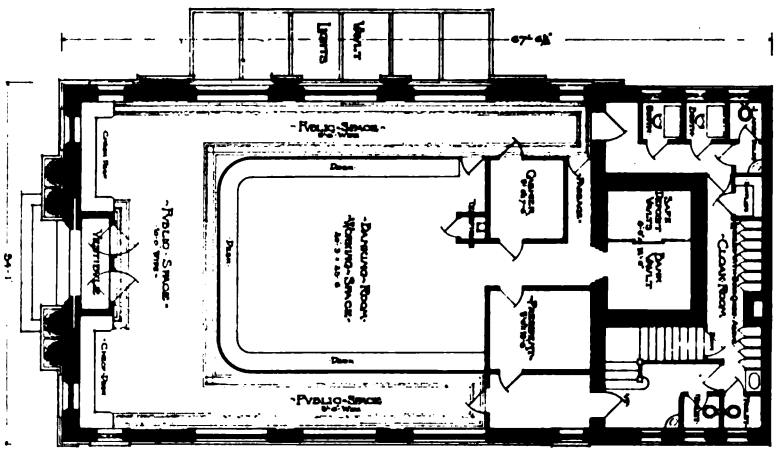

MANAYUNK NATIONAL BANK, PHILADELPHIA.

SEYMOUR DAVIS AND PAUL A. DAVIS, 3D, ARCHITECTS.

Rendered Elevations of this building are reproduced on Plates LXIII and LXIV.

IT IS always a pleasure to note the continued prosperity of the country and the rapid increase in building operations; but the desire for architectural news seems to lead some of our contemporaries, the so-called Trades' Journals, to include among their reports statements of projected work. Every architect knows how delusive such statements are. Some fortunate practitioners never make studies for contemplated work but always get their job first and then make the sketches after. But the average architect who lives in hopes and fears of what next month may or may not bring him, finds a considerable portion of his time occupied in making studies for schemes which only may possibly be realized, and the larger the building the more often the chance is that it will never see the light of day, except on paper. So that when our enterprising contemporary reports the estimated cost of the new building and engineering enterprises projected throughout New England during the past week as approximately two million dollars, it only shows that architects are busier this year than they were last in making sketches. This condition, however, is by no means to be deplored. If all our architectural dreams were realized the country would be built up ahead for many years to come. On the other hand if we never indulged in architectural dreams, if our fancy never let us help out an enterprising real estate man, it is to be feared that our profession would lose a very considerable element of hopeful charm. We know of one architect, who is not blest with an abundance of commissions, who employed his leisure by designing a most elaborate and fairy-like villa on the banks of the Hudson, and we all remember the story of how the architect of the Palais de Justice, at Brussels, spent years upon the elaboration of ideal plans before even the municipality was aware that it was some day to possess new law courts. So that, while the report of the millions of projected work is entirely untrustworthy as a measure of actual building operations, it sounds an encouraging note for the spirit of the younger architects who find opportunities during the dull season to keep their architectural wits sharp and ready for future contests.

IN connection with the choice of architects by committees on competitions, especially in small towns, much might be said. It is seldom our purpose to agitate questions in ethics. Reams have been written on the subject with little appreciable effect, but we cannot refrain from one or two suggestions.

Private integrity and personal business methods seem to be dissipated by the very air of a committee room. Men who in their own affairs are scrupulous and just become, at least, vague, when their responsibility is divided by the number of personalities on the committee. Probably the weariness from contention weakens clear perception.

But there is certainly one element to be considered. Taking it for granted that each and all assume the position of a committeeman to be one of trust, in what does that trust consist? Primarily in getting the most attainable for the least expenditure — that may be admitted — but how is that most to be defined? Merely from the point of view of utilitarianism, or with a broader outlook into the future? Except by a few pessimists, and successful business men seldom belong to that class, it is presumed that the architecture and art of the country are improving; and it is poor fulfilment of the trust imposed to ignore the fact that a permanent building is not only to compare favorably with contemporary work, but will in time have to maintain its value beside future work. This means that mechanical appliances and utilitarian demands are perpetually changing and the successes of today are condemned tomorrow, while beauty of form, of mass, of color, of composition, are constant and permanent factors, always challenging praise. The great architecture of the past proves this. Therefore, the best attitude of one who occupies a position of public trust in relation to the erection of buildings, is to demand that the art of architecture should be thoroughly considered and that no inferior design should be erected. There is no art so permanent or conspicuous as that of architecture, there is none that gives such delight when at its best, or that can suffer such evident abasement.

BANK BUILDING, PHILADELPHIA. GEO. U. REHFUSS, ARCHITECT.

The Elevation of this building is reproduced on Plate LXVIII.

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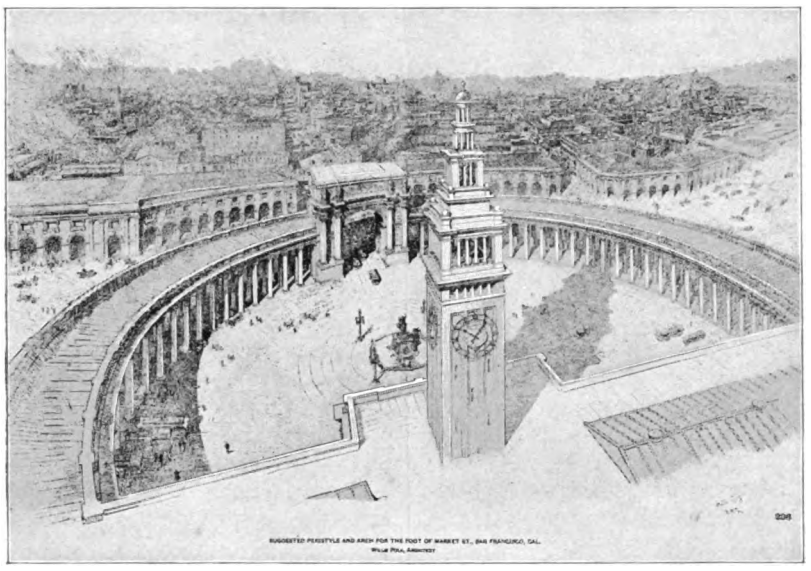
Current Periodicals.

THE *American Architect* is devoting a good deal of space nowadays to the illustration of contemporary domestic architecture in New York. Almost without exception the examples selected show a certain opulence and luxuriousness that verges too often on something that might almost be called vulgarity. We have had occasion before to call attention to the notable difference between this particular class of work in New York and Boston. It may be

(FROM "THE AMERICAN ARCHITECT.")

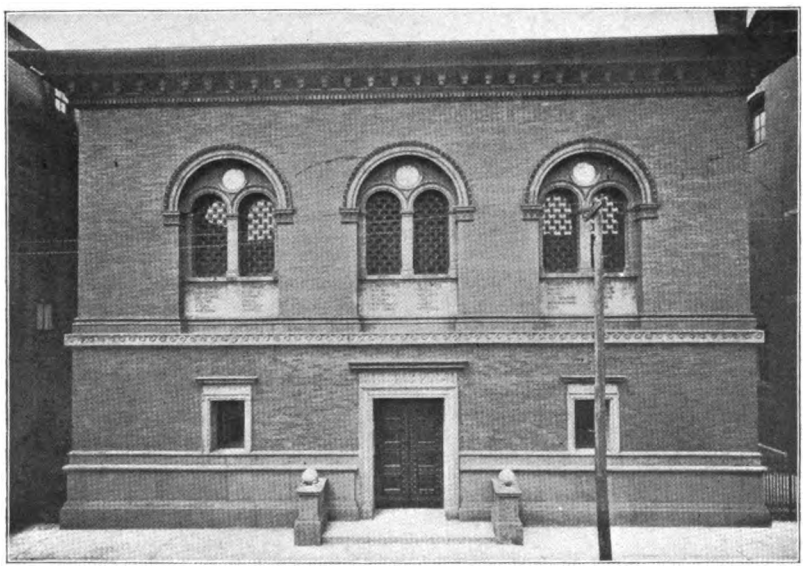


SUGGESTED PERISTYLE AND ARCH, FOR FOOT OF MARKET ST., SAN FRANCISCO, CAL.
WILLIS POLK, ARCHITECT.

that in the latter city there is what may sometimes seem too close a holding to Colonial precedent, but the result is certainly singularly fine in its effect of delicate and courtly reserve. The examples published in the issue for July 20 are less flagrant in their Gallicism than is often the case. In fact, Messrs. Schickel & Ditmar's house in East 82d street has a certain reserve that is very gratifying. The structural lines are strong and well preserved and there is little of that trifling with the scroll and cartouche that is becoming so annoying.

Among the other illustrations is a perspective sketch of a church in Pittsburg, by Messrs. Rieger & Currier, which is simple

(FROM "THE BRICKBUILDER.")



CLINICAL AMPHITHEATRE, PHILADELPHIA. FRANK MILES DAY & BROTHER, ARCHITECTS.

and effective and fairly good in proportion. It is a step in the right direction of modern ecclesiastical Gothic, though it shows less originality and vitality than one might wish.

The example of supposititious Gothic in the shape of the Church of St. Esprit, New York, published July 27, is couched in the dull old vernacular of many years ago. There is little sense of proportion or composition; the detail is coarse and rough; the use of quarry-faced and smoothly dressed stone without excuse. Pointed arches, pinnacles and crockets cannot make this sort of thing into Gothic architecture. The well-known "Bowling Green Offices," New York, by Messrs. W. & G. Audsley, is a sufficiently frank and unpretentious treatment of the ever-present problem. It is not beautiful, but this one could hardly expect. It shows its function and its method of construction is well indicated. More than this one could hardly demand.

Mr. Taylor's Fitchburg Post-office is rather less satisfactory than is usually the case with his buildings of this kind. It is sufficiently good, of course, but it hardly reaches the standard of some of the others. For instance, the Elmira Post-office, published August 3. This is a perfectly quiet, unimaginative building, but classical proportions, forms and details are used with great delicacy and intelligence and the result is exceedingly good. The other two post-offices published in this same number, namely, those for Abilene, Tex., and Creston, Ia., are again somewhat disappointing. This is hardly surprising, for no man can design small post-offices by the thousand and always succeed in attaining the highest possible standard. Mr. Taylor has, as well, in all probability, as any one else could possibly have done, and we can easily be thankful for this without finding fault because every building he does is not beyond criticism.

There are several excellent photographs in this number of the churches of Bristol; good photographs, well reproduced.

If it is not necessary to indicate the nature of a building through its outward form, then Messrs. Shepley, Rutan & Coolidge's Chestnut Hill Pumping Station is certainly a magnificent piece of work. It is powerful and imposing in a heavy Roman sort of fashion.

(FROM "THE AMERICAN ARCHITECT.")

PUMPING STATION, CHESTNUT HILL, MASS.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

As an art gallery or public library, it would deserve high praise; as a pumping station it is a little startling. The Home for Aged Women, Springfield, by Mr. Guy Kirkham, would be exceedingly good were it more successful in the arrangement and proportioning of its windows. These are distinctly out of scale with the portico and the other features of the design. Mr. Willis Polk's "Suggested Peristyle and Arch for the Foot of Market Street, San Francisco, California," is a fine scheme in every way. Every one who knows the location must admit the great opportunity that is offered and the propriety of Mr. Polk's suggestion. If the idea could be carried out a very stunning result would be obtained. All our cities in this country are full of just such opportunities as this. A Parisian would go mad over the chances offered and he would grasp them eagerly as well. Some day, perhaps, when a little public spirit and civic pride enters into our municipal governments, we may avail ourselves also of our opportunities.

In the issue for August 17 is an example of the persistence of those old traditions of coarse surfaces, rough detail and meaningless accessories which are our heritage from the Romanesque period. There is neither refinement nor religious quality in this New York Presbyterian Church, while the composition is careless and ineffective to a degree. Mr. Taylor's Jamestown Post-office published in this issue is intelligent and thoroughly successful. The combination of brick and stone is exceedingly good.

The Brickbuilder for July contains much that is interesting

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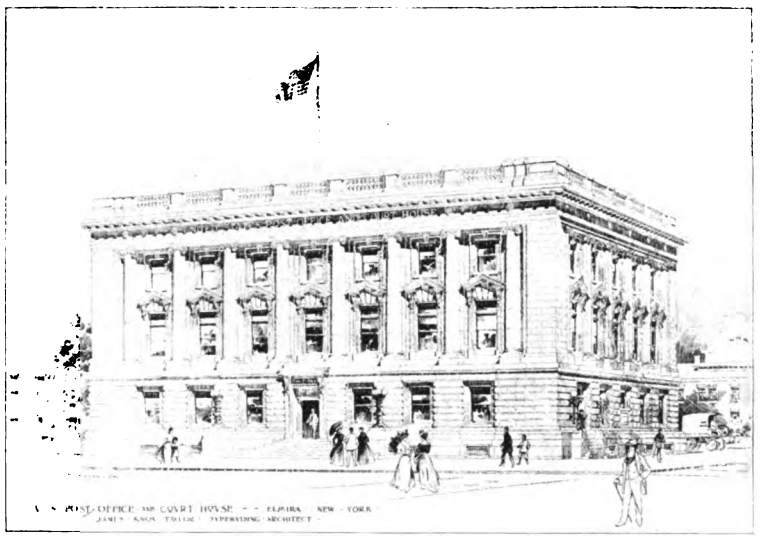
(FROM "THE AMERICAN ARCHITECT.")



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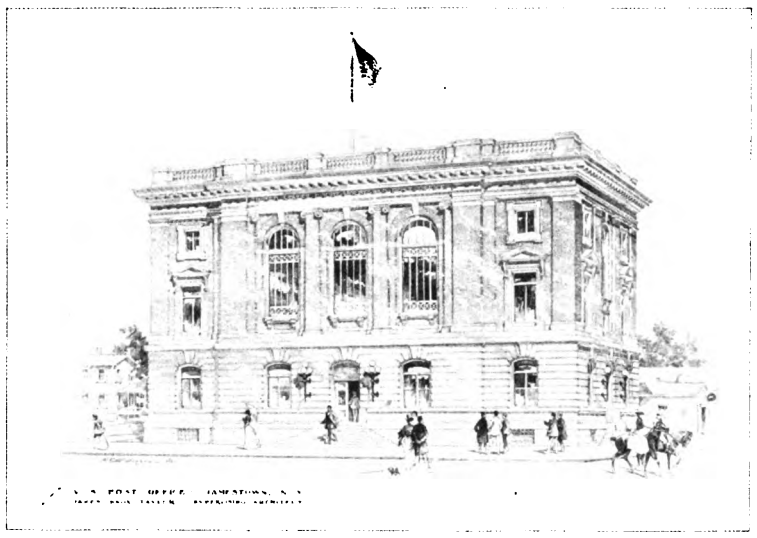
(FROM "THE AMERICAN ARCHITECT.")



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(FROM "THE INLAND ARCHITECT.")

RESIDENCE OF E. K. DUNHAM, NEW YORK.
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(FROM "THE ARCHITECT," LONDON.)

THE HORNIMAN FREE MUSEUM.
C. HARRISON TOWNSEND, ARCHITECT.

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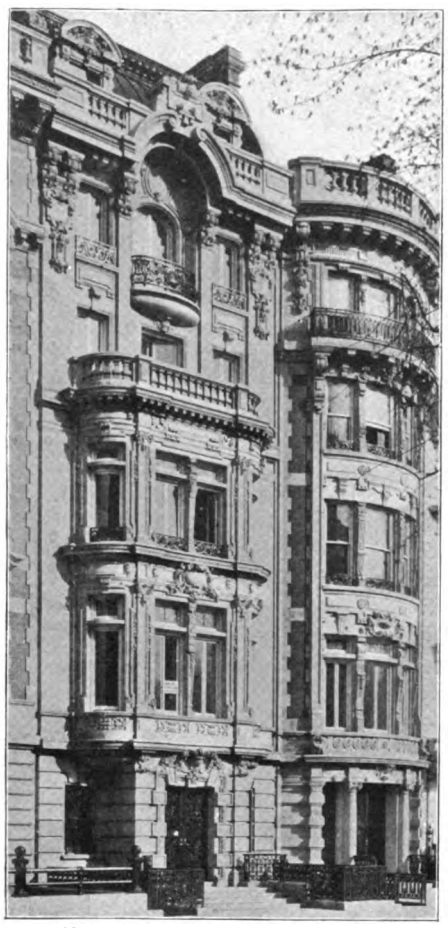

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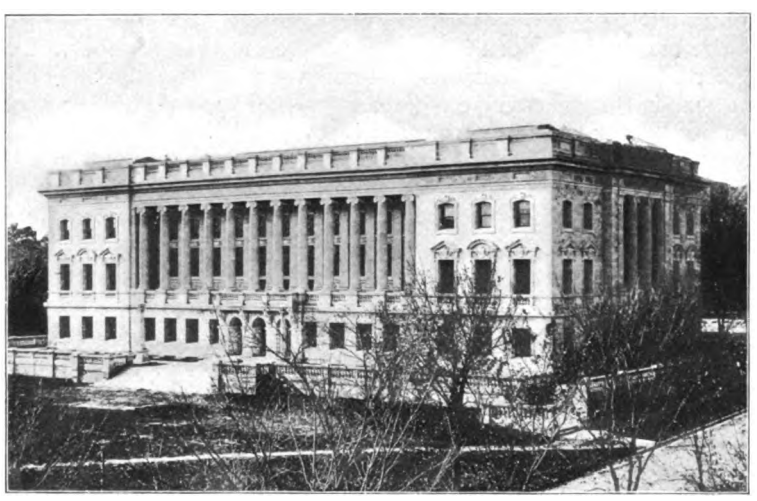

LIBRARY FOR STATE HISTORICAL SOCIETY, MADISON, WIS.
FERRY & CLAS, ARCHITECTS.

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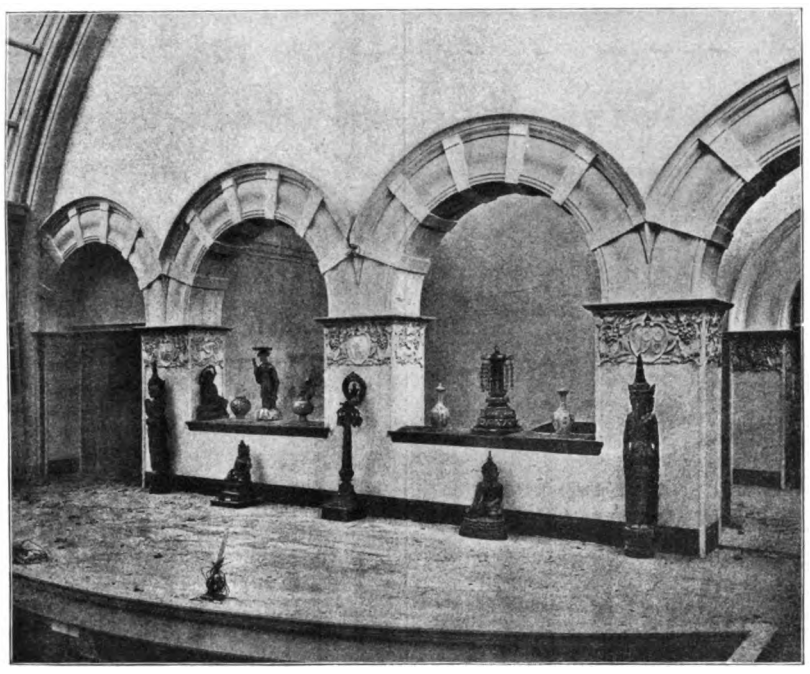
and valuable. Messrs. McKim, Mead & White's Library for the New York University is a grave and dignified building. It is another variant of the old Pantheon type, which seems to have become established as a typical collegiate form in this country.

(FROM "THE ARCHITECT," LONDON.)



ARCADE IN THE HORNIMAN FREE MUSEUM.
C. HARRISON TOWNSEND, ARCHITECT.

It is hardly necessary to say that its proportions are refined and scholarly, its composition dignified and powerful.

Messrs. Wheelwright & Haven's Horticultural Hall, Boston, which was also published in last month's REVIEW, does not show up as well in photograph as it does in actuality. It is a superb building in every way, simple in its composition, with its detail thoroughly in scale, and with a color effect that is very gratifying. This building certainly counts as one of the most successful of the recent structures erected in Boston. Few buildings have been studied out more carefully in respect to their effects of light and shade than this very notable design, and yet the results are obtained through the simplest possible means.

The little "Clinical Amphitheatre" in Philadelphia, by Messrs. Frank Miles Day & Brother, is an altogether charming little piece of delicate proportioning.

The principal article in this number is a continuation of the series of papers on "Old English Brick Work," the illustrations being well chosen and admirably adapted to their purpose.

The Inland Architect for July is called "Library Series No. 1," though few of the illustrations are devoted to library architecture. In fact, the only library illustrated is that for the State Historical Society, Madison, Wis., by Messrs. Ferry & Clas. Unfortunately no plan is printed. The exterior is dignified and effective, largely through the well proportioned colonnade. The views of the new Philadelphia Mint, by Mr. Aiken and Mr. Taylor, show this excellent building in fairly good fashion, though the photographs are so inferior that they do not submit themselves at all to reproduction.

Of the many New York houses illustrated in this number, that by Messrs. Carrère & Hastings is immeasurably the best. This little house is full of good design and well placed detail. Small as it is, it is a very competent study in composition. Compare it, for example, with the other house in Fifth avenue, a photograph of which we reproduce also; in this instance over-elaboration is responsible for failure, over-elaboration and an almost complete disregard of the fact that the placing of ornament is a matter of greater importance than the nature of the ornament itself.

The accepted competitive design for the Cleveland Post-office and Custom House, by Mr. A. W. Brunner, is creditable and dignified to a degree.

House and Garden for September contains a continuation of the article on Mr. Platt's Garden for Mr. Sprague and among other things some wonderfully fascinating photographs of Cairnwood by Messrs. Carrère & Hastings.

The English magazines for the month are pretty discouraging. For a long time there has been a decided retrogression here. Much of the best work done in England is never illustrated and the pages of the different periodicals are padded either with cathedral photographs or with photographs and drawings of the most insignificant modern work. These magazines give no idea whatever of what is being done at the present time in Great Britain. Now and then one comes across a representative design, but one always does this with a certain feeling of surprise. *The Builder* is usually least disappointing, but this month it offers almost nothing of interest. Mr. Caroe's Church in Dorset shows that straining for originality that mars so much of his recent work. But this straining after new things is by no means confined to this architect alone; it taints nearly all of the work that is being published nowadays.

In the issue for July 20 there are some fine measured drawings of the old Church of St. Mary, Woolnoth, but no new work of any kind whatever. In July 27 are published sketches of old work exclusively, and with the exception of a badly reproduced drawing of a great country house by Mr. John Belcher and a hall interior by Messrs. Ernest George & Yeates, the same is true of the issue for August 3. August 10, is printed a competitive design for the Hereford Town Hall, by Messrs. Bateman & Hale: a building that is rather fine in its composition and outlines, but quite ruined by the careless use of heavy rustication. The New College, Scarborough, by Messrs. Hall, Cooper & Davis, is a piece of rather affected modern Gothic, though its affectation is not very objectionable.

The Architect for July 12 contains nothing of value. In the issue for July 19 there are, however, various photographs of the Horniman Free Museum, by Mr. C. Harrison Townsend; a building about as startling and revolutionary as one could imagine. One must frankly admit that the tower is hideous to a degree, but the detail of the interior is decidedly prepossessing. The sculptural decoration of the arcade between the north and south galleries is decidedly effective. There is nothing that requires comment in the issue for July 26, though there is much that might deserve condemnation; and the same remarks apply to most of the modern work published August 2, though the little Bank Building by Mr. Frederick Wheeler is rather engaging. The Screen in Worcester Cathedral, by Mr. R. A. Briggs, is severe and conscientious. It shows little originality, but great faithfulness to the best precedent. As for the Altar and Reredos by Mr. Briggs, published August 9, it seems to us that the ornamentation is decidedly overloaded, though it is all rich and carefully designed throughout.

(FROM "THE BUILDING NEWS," LONDON.)

NEW CHAPTER ROOM, SUPREME GRAND ROYAL ARCH CHAPTER OF SCOTLAND.
PETER L. HENDERSON, ARCHITECT.

The *Building News* for the month is as dull as ever. The only thing of any moment is the new "Chapter Room for the Supreme Grand Royal Arch Chapter of Scotland," by Mr. Peter L. Henderson. This is, after all, more a piece of scenery designing than it is of modern architecture, but it is well done.

The *Architectural Review* (London) for July is joined again to its idol of theatrical scenery, though it contains some very charming photographs of the exterior and interior of the house of that most clever man, Mr. C. F. A. Voysey. R. A. C.

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THE ARCHITECTVRAL REVIEW

·VOL·VIII· ·NO·X·

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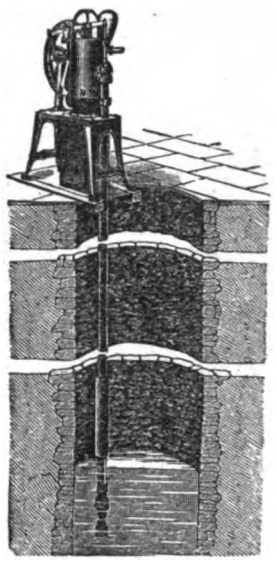

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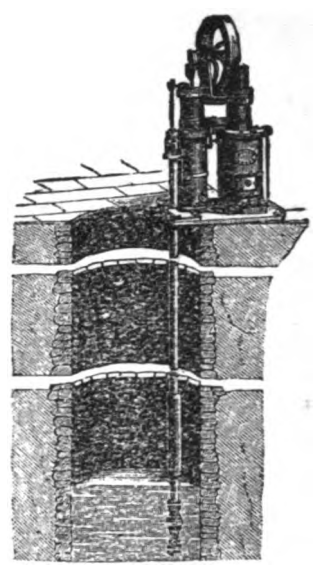

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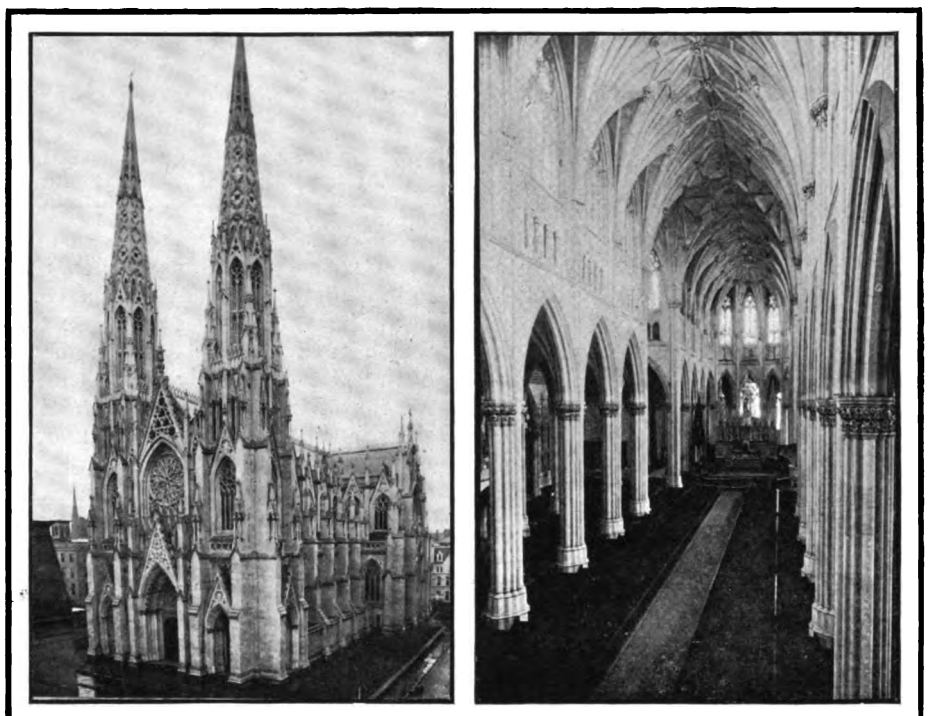
The Architectural Review.

A Criticism of Catholic Architecture in the United States.

By Charles D. Maginnis.

IF, gauged by its own traditional standards, the architectural accomplishment of the Roman Catholic Church in this country at the beginning of the new century should appear miserably unworthy and insignificant, it is not strange. But its conspicuous inferiority in point of character to the work of certain other denominations in America appears at first sight much more unaccountable and affords a more reasonable ground for concern. Certain writers would appear, however, to have taken too gloomy a view of what is, after all, not an essentially discouraging condition. So much harsh and fretful criticism has been aroused by the low standards of American Catholic Architecture in the professional journals, and so little has been set down in extenuation, that I feel convinced, were the conditions which have militated against a higher development really understood, no ground would exist for accepting present achievements (as some would appear to accept them) as a measure of the ultimate influence of this historic organization upon American art. That it is due to any deliberate or conscious departure of the church from its historic attitude towards Art finds its contradiction in the very nature of its inferiority. Whatever may be charged against it, it is not to be denied that it bears evidence of the striving after a worthy architectural expression which at least has nothing of parsimony in it. There is present, be its issue never so abortive, an artistic intention as sincere as ever found expression in mediæval cathedral.



St. Patrick's Cathedral, New York. Renwick, Aspinwall & Russell, Architects

It seems peculiarly unfair to criticise the architecture of the Church in America in the light of its achievements in other ages. And yet, singularly, this point of view is not uncommon with writers ordinarily judicial. Even did Catholic architecture illustrate the highest and the most scholarly expression of our time, the analogy would be only less absurd. While I hardly think we have yet the background for a great ecclesiastical architecture, yet, granting the very palpable point that Catholic architecture has put little tax as yet upon our native capacity, the weakness of this analogy consists more especially in the comparatively unfavorable position of the modern church in point of resource. The mediæval church was not merely a wise but a wealthy patron of art, when art had place and prestige, and wealth could hardly misbestow its patronage. Nowadays, when we have other gods, wealth in search of art needs most shrewd direction.

It is hardly less fair to estimate Catholic architecture in this country comparatively with the work of the Protestant organizations (and with this aspect we are chiefly concerned), even though it be essentially little inferior to all but a very few. Its development has been prejudiced by peculiarly hindering conditions and these have been in their nature largely sociological. The labors of the Church in America have scarce even yet ceased to be distinguished by the pioneer spirit. The stress of immigration which has made but little demand upon the assimilation of other denominations, has imposed an immense spiritual concern upon the Catholic Church. This feverish, uncertain growth of population demanded hasty and necessarily more or less tentative provision. Buildings amply capacious in the beginning were outgrown in a few years. Naturally, their architectural character was affected by a straitening economy which, under the influence of rich traditions and a misguided concern for the enrichment of God's Temple, was accepted only as an embarrassing and humiliating condition. It has been a chief misfortune that it appears also to have been accepted by the architects entrusted with the design of these structures as, artistically, a prejudicial and indeed impossible one. I find it difficult to write patiently of the glaring irresponsibility of those men who have made Catholic architecture a by-word in this country. If one be disposed to criticise the intelligence of the clergy responsible for their employment, there is this to be said in extenuation. The social conditions which essentially militated against a nobler and more thoughtful architecture operated equally against the development of a priesthood of a European degree of culture. So great was the parochial growth that the seminaries were hard pushed to supply clergy, and little time, it may be judged, was permitted to studies which did not make directly for Christian scholarship. Art figured but seldom in the curricula. While the stress of these conditions even yet is only less insistent, the recent establishment of the Catholic University in Washington is significant of the promise of a more cultured priesthood. Again, it is doubtful if a higher standard of architectural service was possible without a very general recourse to practitioners outside the faith. While it is apparent that there existed no policy in any way concerned with such a narrow point of view (as was evident in the employment of a Protestant firm in the design of the Cathedral in New York and many other buildings,) such a policy would have been far from inexcusable. It is remarkable testimony to the dignity and liberality of the Church, that the periodical unfriendliness of which it has been the object in

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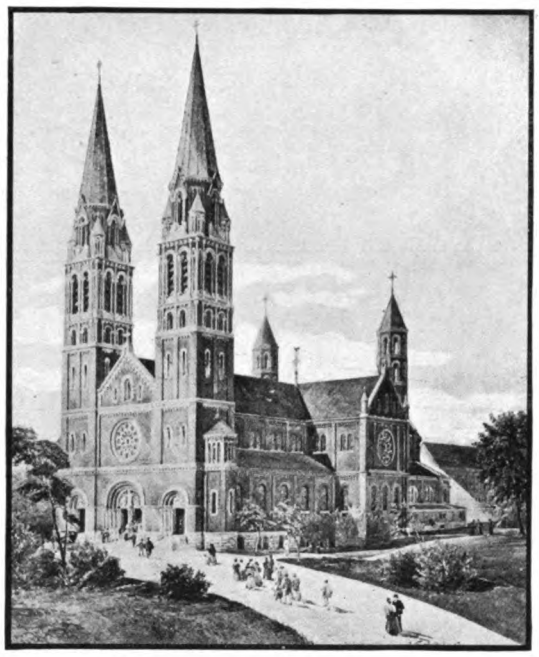

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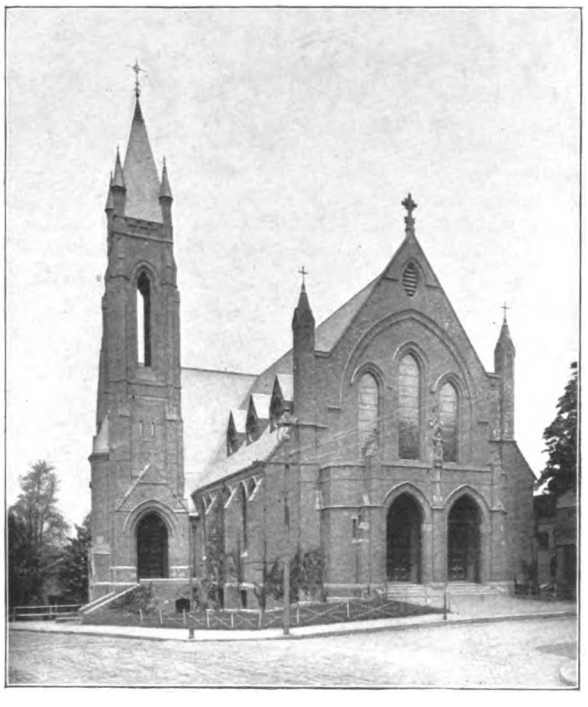
recent times in this country, unshared though it was, but certainly unchecked, by responsible Protestant bodies, should not have fostered a much more selfish and retaliatory spirit.

Our Catholic architecture has been such a heterogeneous growth, it betrays so little evidence of particular influences that anything like an historical review would, even if it were feasible, be of questionable value. If there be any one guiding principle however, evident more than another, it is assuredly the veneration of tradition. In its relation to architecture this is not a principle which would appear to be growing in popularity with us, and even though it had been more intelligently operative here, the result would doubtless be regarded as equivocal enough. Yet it might be ventured with some positiveness that there is no great likelihood, however high the standard of design in Catholic churches may attain, of its being influenced very powerfully by the new ultra-rationalistic trend in architectural thought, and this for two reasons:—chiefly, because of the vitality of the traditional principle in Catholic theology; and, less essentially and particularly, because of the greater indeterminateness of the conditions which govern church design. Architecture becomes indigenous in proportion to the urgency of peculiar conditions. So that it is in the mercantile building where we in this country have risen most superior to archæology. To the commercial instinct, baneful as it often is, we are thus, singularly enough, indebted for the demonstration of a leading architectural principle. Utility, with all its logical absoluteness, with its inflexible demand for the economical adjustment of means to end, has imposed upon us architectural problems which are demanding frank and independent solution. As a consequence, in our streets we are becoming more and more accustomed to architectural expresssion which in their larger aspects, betray almost a total independence of precedent. Civil architecture may be said to be assuming with us, therefore, some measure of its real national importance. On the other hand, by very virtue of the less urgent conditions there must needs be, in this direction, a correspondingly less development in the field of ecclesiastical architecture. Here there are proposed no arbitrary and vexing questions of utility. Qualifiedly, the church edifice is an architectural abstraction. The qualification, be it noted, calls for a lesser emphasis in speaking of Roman Catholic and Episcopalian architecture than of that of the denominations who prefer no claim to ceremonious ritual and the general nature of whose activities demand certain domestic-institutional annexes. I may be permitted to protest, in passing, that these annexes, making as they do for a picturesque massing, obtain thereby over the typical Catholic church, with its large formal mass, a frequent advantage which is most indubitably independent of intrinsic merit of design.



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If the conditions which govern ecclesiastical design be less urgent, however, an intelligent and faithful regard for them is no less, indeed, it would seem to be all the more important; and in this light we may observe not alone the chief fault of American Catholic architecture (assuming towards this a standard perhaps somewhat elevated for the subject), but of most modern church architecture as well. In the organism of large structures no reasonably adequate concession

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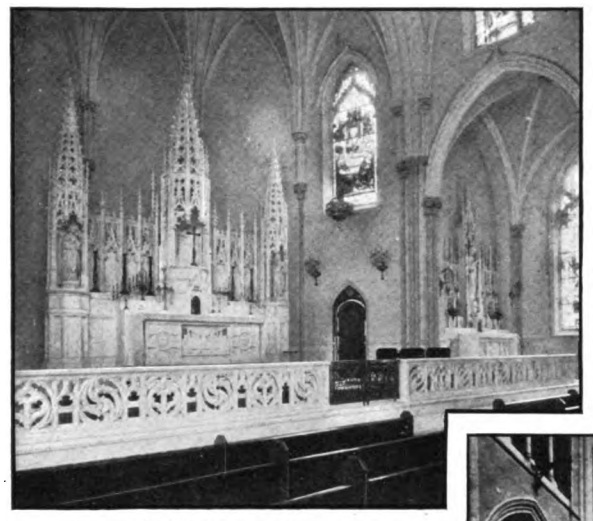

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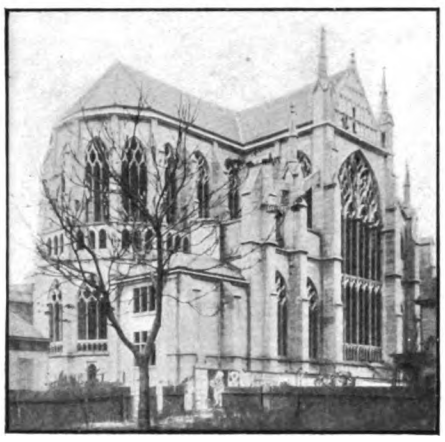

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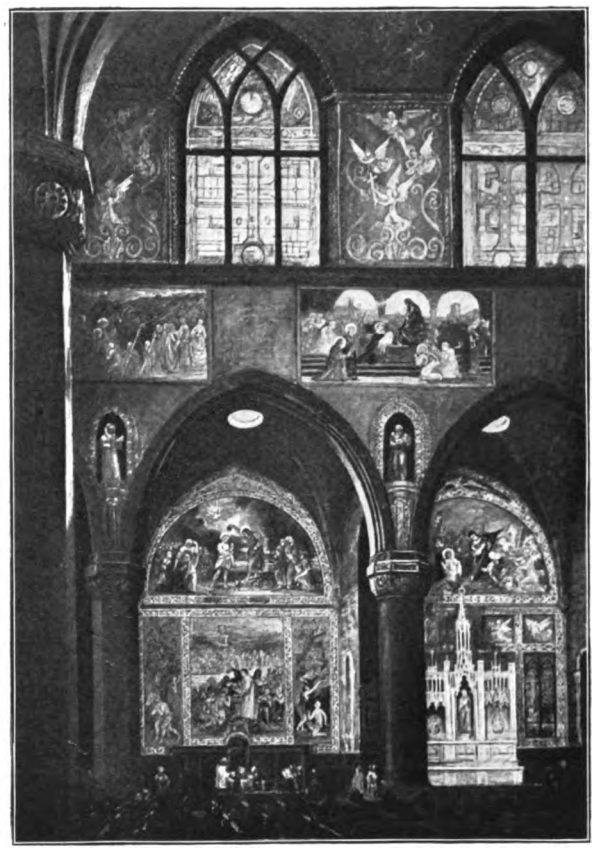
NEW CATHEDRAL, COVINGTON, KY.

LEON COQUARD, ARCHITECT

NEW CATHEDRAL, COVINGTON, KY.

has been made to the fixed pew. And yet, frankly recognized, it would be so determinating a factor as to demand quite a radical departure from prevailing types. There is unquestionably a logical violation of the traditional architectural type in the utilization of both nave and side aisles for seating capacity, when it is considered that the absence of side chapels throughout the body of the church focuses the interest of the congregation upon the chancel, which is thus cut off from the view of half the congregation by two rows of columns in sharp perspective. A most unhappy expedient, generally employed in mitigation of this, is the thinning of the points of support, sometimes to a grievous attenuation, much to the sacrifice of repose and dignity. The widening of the nave so as to embrace the entire congregation occurs to one at once as an easy solution and it is undoubtedly satisfactory in the case of a small church. But such is the size of the Catholic congregation that this would mean, if the auditorium is not to be too deep for preaching and therefore an encouragement to "long sermons," a width of fifty to fifty-five feet. It will readily be seen how destructive this would be to the traditional perspective as to width and length. Transepts would be necessary elements with such a short nave. The consideration of economy, which is such an important element in the Catholic problem, would of itself demand correspondingly narrow aisles, devoted as they then would be to the proper function of passage-ways. It would likewise hinder the raising of the nave roof proportionately with the width. Dignity of effect would thus be difficult of attainment in other than a round-arch style. Most Gothic types at least would be, I fear, quite out of joint with such an organism. On sentimental grounds I am rather disposed to resist such a conclusion, but I cannot bring myself to believe, much as I detest utilitarianism in such a connection, that merely because the church is designed primarily for worship, we may not, therefore, demand to see; that we may indulge a blind and literal predilection for traditional types while we do violence thereby to our own peculiar conditions. However painful the operation may be (and it needs to be surgical in its ruthless disregard for all but the principle of life), there can be nothing in it revolting to true sentiment. It is not an abandoning of tradition, but a trimming of its dead branches, from which should spring a more vigorous and healthy vitality. The architect may not always be the doctor, however, and without some authoritative definition of the architectural church problem he has a rather restricted initiative.



PAULIST CHURCH, NEW YORK.
IN PROCESS OF DECORATION BY JOHN LA FARGE.

If the chief fault of American Catholic architecture lies in its lack of touch with modern conditions, this, after all, is an academic objection. A more obtrusive, indeed, perhaps its glaring fault, is the particular abuse of the economic condition. The plea is often advanced by apologists, as an offset against the unfavorable position in which a comparative estimate places Catholic architecture, that its inferiority is determined of necessity by the economic conditions which obtain in Catholic parishes. Such

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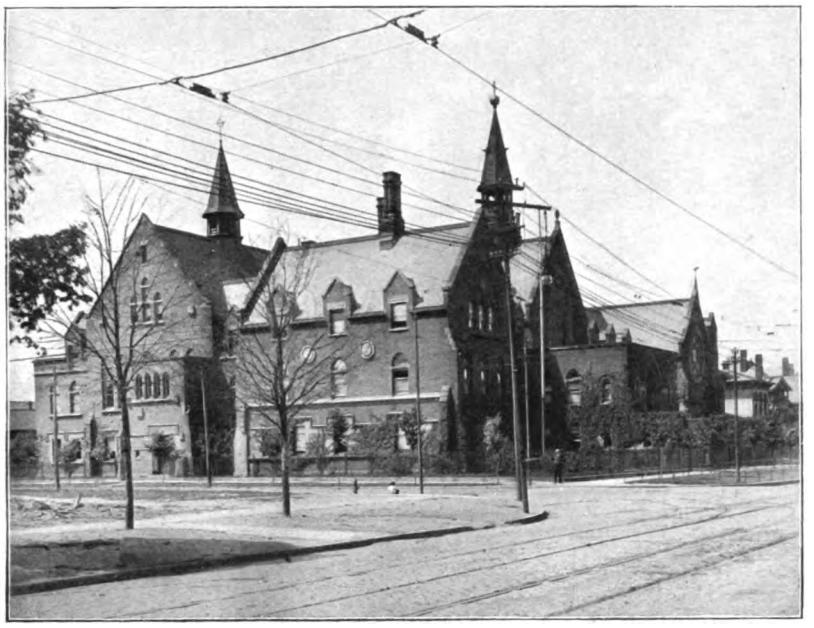
a claim would involve the assumption that there is some essential affinity between the intrinsic and the artistic value of a structure, whereas (it need hardly be told to a reader of the REVIEW), a brick church may be more excellent as an architectural achievement than a cathedral. The economic condition in this country is fairly



URSULINE CONVENT, CLEVELAND, OHIO. C. F. SCHWEINFURTH, ARCHITECT.

a uniform one. Catholic parishes are very populous, and recruited as they are so much from immigration, are composed mostly of wage earners. The churches require to be large, therefore, and not too proportionately costly. The materials of the structure and the selection of style have both to be in nice relation to the requirements. Instead of seeking after modest expression with modest means, we observe with tiresome frequency the persuading of flimsy materials into the semblance of historic forms for which their properties utterly unfit them, the slavish imitation of the rich externals of vital and enduring masonry architecture by a mere system of veneers. Instead of the healthiness of the master craftsman, we get too often the unethical view-point of the theatrical property man. We have, it is true, almost survived the wooden Gothic church (Protestant and Catholic), with its meaningless pointed arches and its clapboarded buttresses, the

ALLSAINTS', MADISON AVE., NEW YORK. RENWICK, ASPINWALL & OWEN, ARCHITECTS.

mere mask of a construction whose integrity depends on the tenpenny nail. But the spirit of it is not yet at peace. We continue to have churches which profess to be of masonry "on the strength" of a veneering of the aisle walls, the clerestories and buttress-pinnacles being made of wood-furring covered with copper. The disregard for the moral principle in architecture is most evident, however, in the interiors, which are most frequently mere plaster shells, designed in literal unintelligent imitation of stone constructions. Ribbed and vaulted ceilings of lath and plaster profess, with reasonable title, to gain support from flimsy bracketed columns engaged against nave walls with equally apocryphal capacity. Plaster enters into the design not only as a wall covering but as a structural material. Nothing appears to be performing any real function. Nowhere is there any apparent vitality, any organic effect. The open timber roof is rarely employed, as if partaking too much of picturesque naïvete. Masonry is rarely in evidence, often not because it is too costly, but too coarse a thing. Often the elimination of purely meretricious ornament could yield the cost of making the arches and columns and other vital lines in pressed brick or terra-cotta and thus make for a really rich and beautiful and virile interior. The plaster would then occupy its proper relation and could be treated with flat decoration, under governance of the color and scale of the masonry. The general adoption of such a system would, it is true, redound little to the profit of the cheap commercial decorator who has heretofore grown so fat upon his opportunities. Anything, however, which tends to confine the activities of this ignoramus can hardly fail to be a blessing. His fearful brush has done more than its share in the discrediting of Catholic art in America.

ALTAR, PAULIST CHURCH, NEW YORK.

Thanks to the cheap fanfare of the New York hotel, we have now to deal with a new evil,—the popularity of false marbles and their irritating resemblances. Already they have found their way into the church and, if architects do not act the conscientious part, the evil must inevitably spread to harmful degrees. One cannot fail to see the malice of them. Their employment violates elementary ethics, inasmuch as they profess to be something which they are not. Granting the claim that they perfectly simulate real marbles and consequently fulfil equally well the same decorative function, I believe them to be only the more pernicious. Did they possess some distinctive peculiarity of their own, no objection could be urged against their employment. But the evil consists not in that they fail to look like marbles, but in that they are *not* marbles. Spurious jewelry is not made of yellow metal because yellow is more beautiful than blue, but because it may make a false profession. The effect of spurious veining makes its tricky appeal to our acquaintance with real marble and not independently to our decorative sense. Nor does it mend the matter any to claim historical justification. Precedent is not necessarily healthy, and if Giotto did use artificial marbles, he did many other things besides which we can emulate with more reason and certainly more profit. We are, at least, no less capable of deciding for ourselves a question of elementary morals.

In the large mass of Catholic churches, very naturally, the structural material employed is brick, which is inexpensive enough to render a resort to unworthy expedients reasonably unnecessary. It is remarkable, however, that its use so far has made for so little that is beautiful. This is apparently due in part to an

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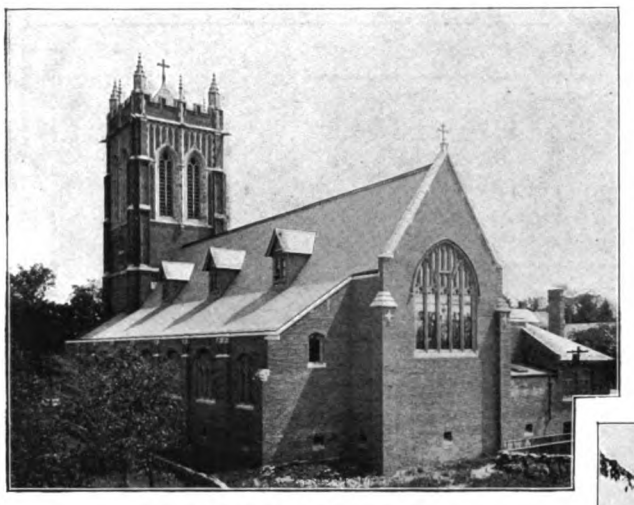
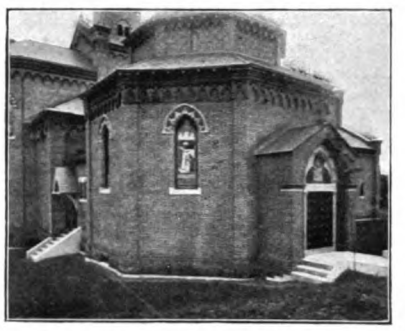


ST. LEO'S, LEOMINSTER, MASS.



CHAPEL ST. PATRICK'S CHURCH
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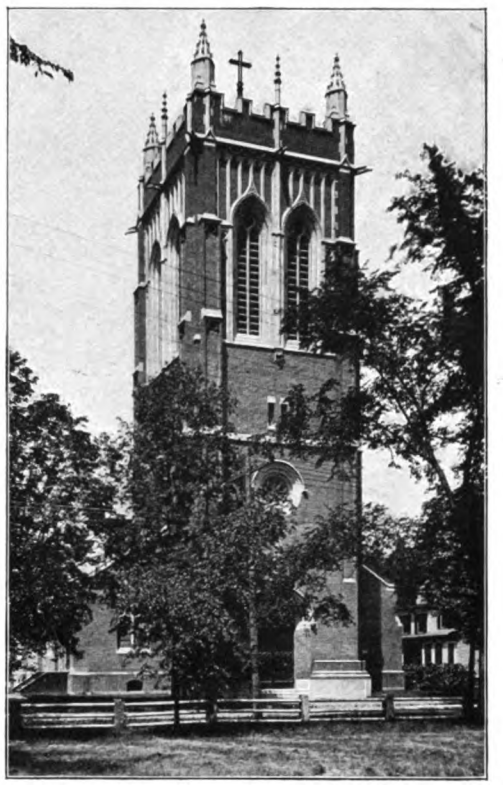
ST. PATRICK'S, WHITINSVILLE, MASS.



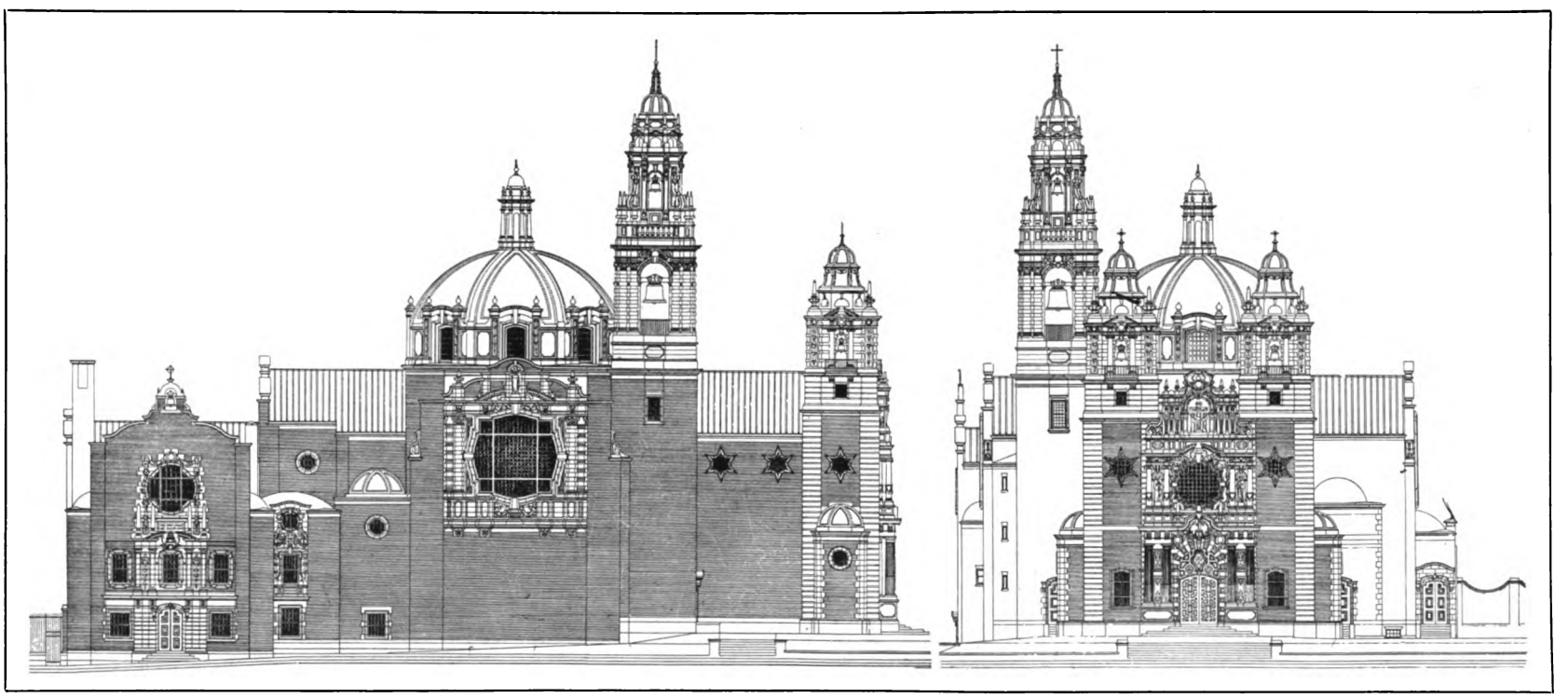
TOWER OF ST. LEO'S, LEOMINSTER, MASS.
MAGINNIS, WALSH & SULLIVAN
ARCHITECTS

ignorant contempt for this historical material. We generally see it used as though it were a mere vulgar makeshift for stone, instead of a material with traditions of its own from which may be culled a wealth of unique expression. It is most often employed in conjunction with certain types of Northern Gothic, many of whose features do not lend themselves naturally to its particular genius. Since the employment of brick seems to have imposed too subtle, as it certainly imposed in the circumstances too onerous, an obligation, it seems all the more a pity that precedents were not more often sought in Italy than in England. We would then, at least, have an architectural echo which would not grate upon our nerves. We would have brick buildings in whose organism there were no dead members, a dignified architecture whose classic restraint would have been an educating and refining influence far otherwise than the flamboyant irrelevancies of a travestied English Gothic. Of the architectural riches of Lombardy, near as it is to the centre of Catholicism, Catholic architects appear to have known almost nothing. While its lovely brick architecture has had nothing of suggestion for them, its refining influence has penetrated to the mills and factories of commercial America. As a consequence, we find generally a much more rational and artistic brickwork in the mill than in the church. In the former, by virtue of its greater indebtedness to good precedents, the material is employed more homogeneously, while in the latter there is almost invariably too large a dependence upon stone on the vital lines, and here a harsh note is usually struck with all the fierceness of rock-faced granite. It seems indeed a grievous thing that a grand opportunity for the development of a beautiful brick church architecture has been thus so grossly and persistently abused.

As I said at the beginning, however, there is no occasion for pessimism. Here and there we see at work, even now, certain leavening influences. The recent organization of the American Ecclesiological Society, for example, is significant of the promise of better things. This movement is designed to stimulate the cause of Catholic art, to promote the development of a more worthy standard and a more distinctly Catholic expression in the ecclesiastical products of architecture, sculpture and the decorative arts.

The work of the society is to be generally directed towards inculcating a higher sense of responsibility upon those engaged in the various arts and crafts whose products are employed by the Church; towards encouraging them in the pursuit of higher ideals, of more traditional standards, with the hope of ultimately developing a distinctly Catholic art in America.

The mission is a most laudable one and the architectural profession will observe with some interest the signs of its progress.



CHURCH OF SS. PETER AND PAUL, FALL RIVER, MASS. CRAM, GOODHUE & FERGUSON, ARCHITECTS.

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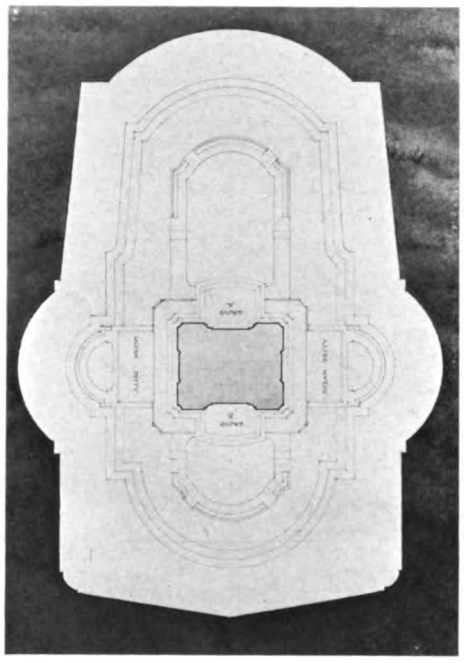
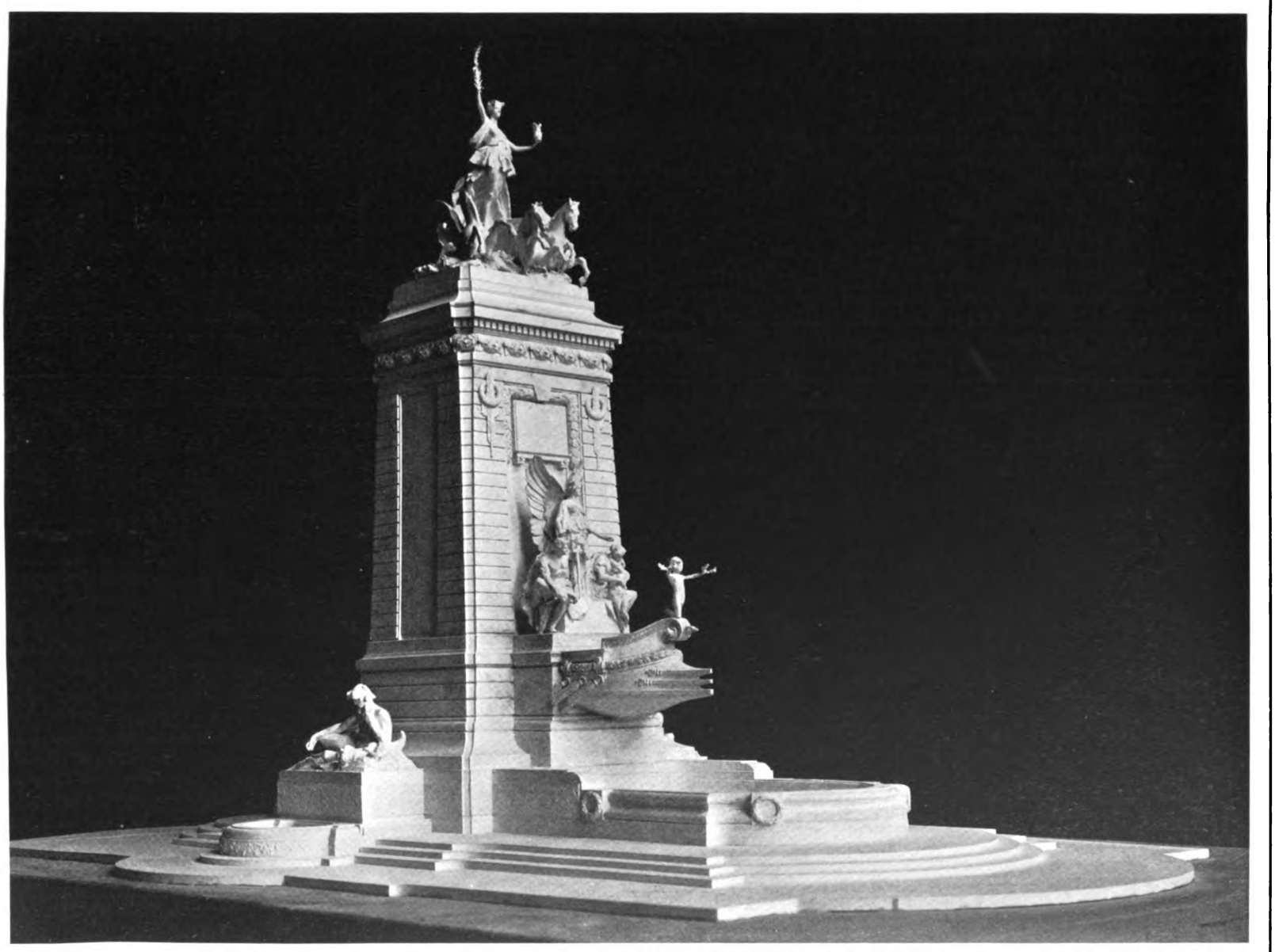
THE NATIONAL MAINE MONUMENT

ATTILIO PICCIRILLI, SCULPTOR H. VAN BUREN MAGONIGLE, ARCHITECT

SCALE DRAWINGS OF THE PEDESTAL ARE REPRODUCED ON PLATE LXIX





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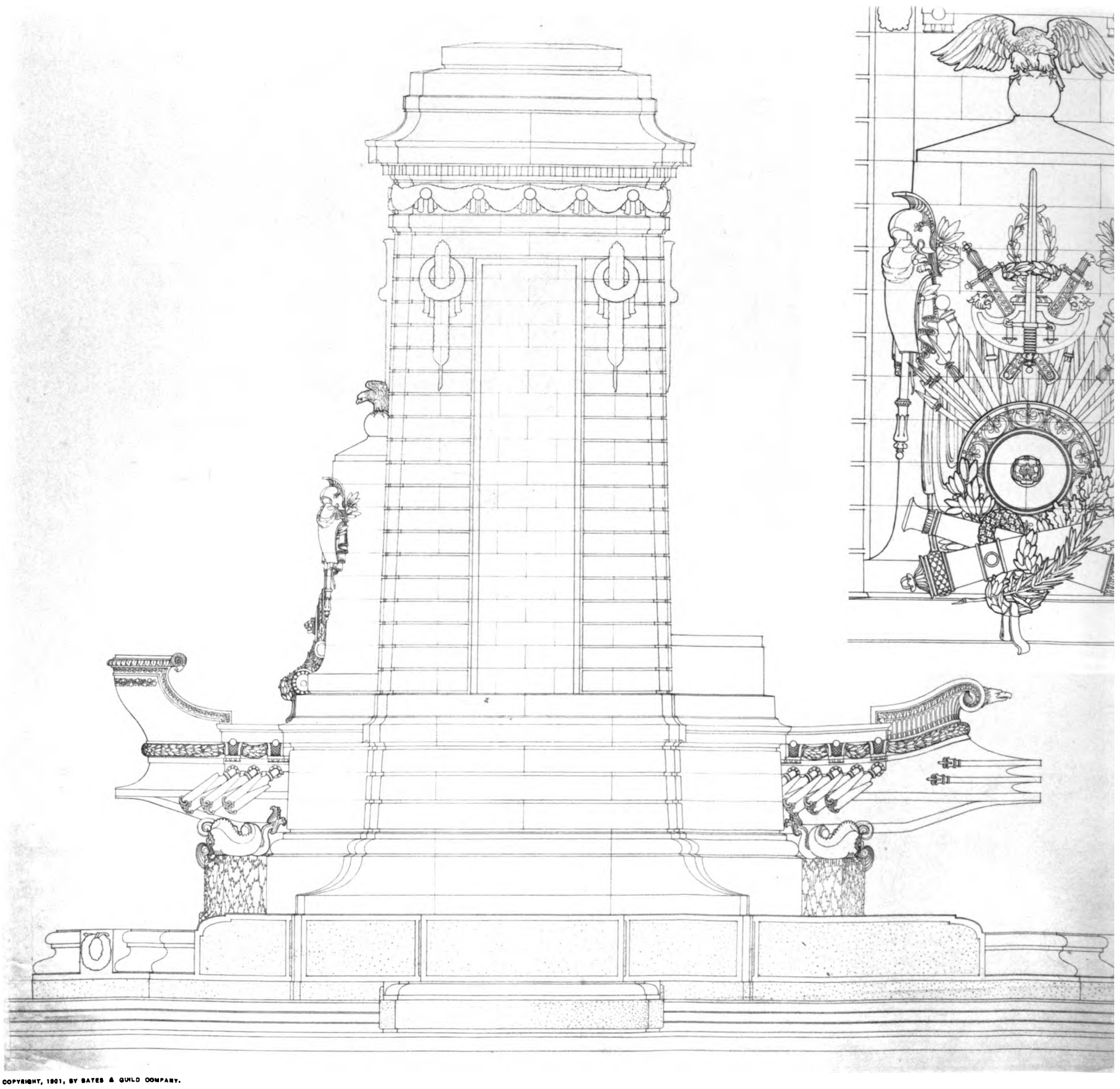

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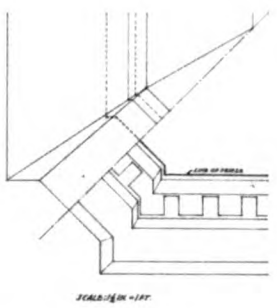

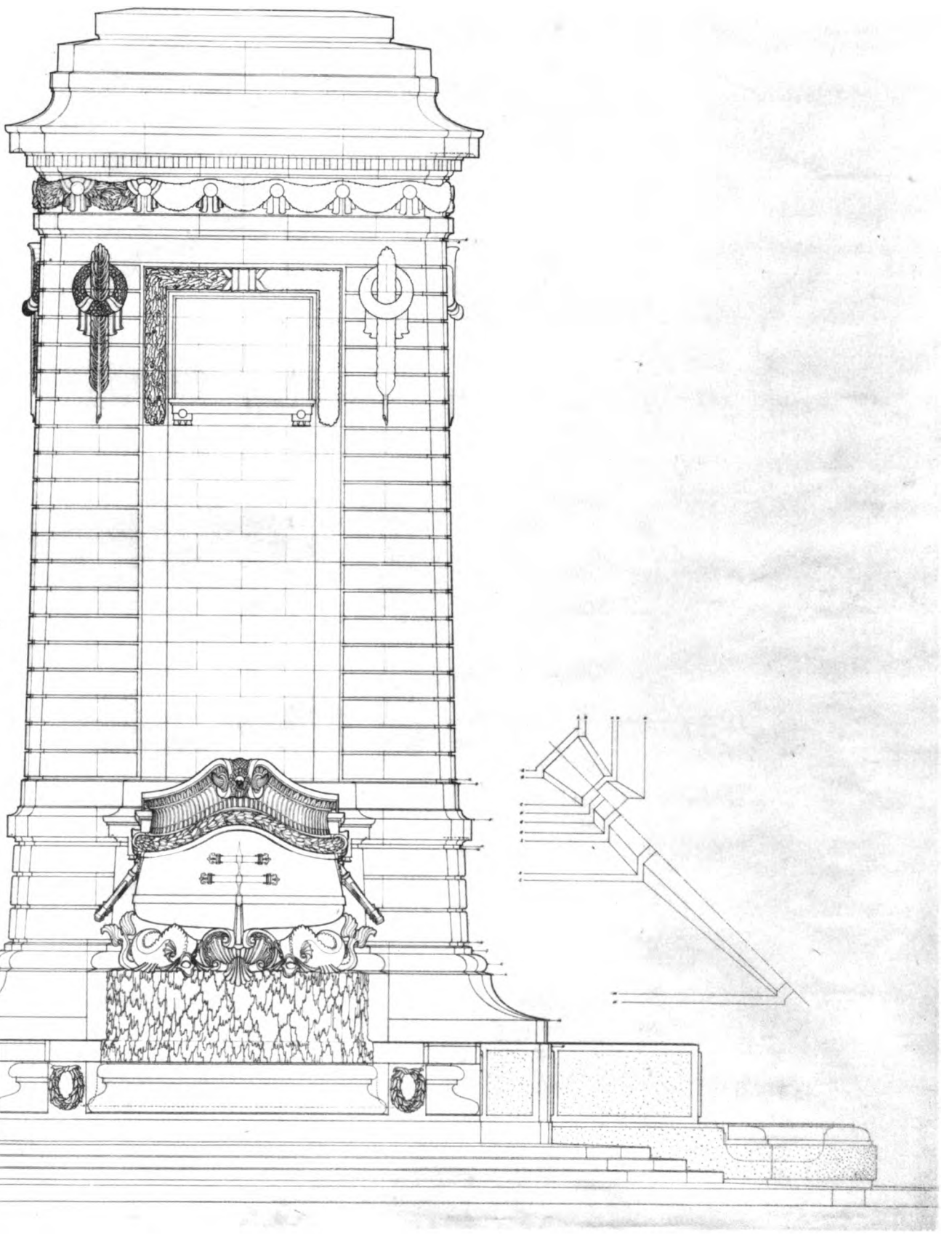

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VAN BUREN MAGONIGLE, ARCHITECT.

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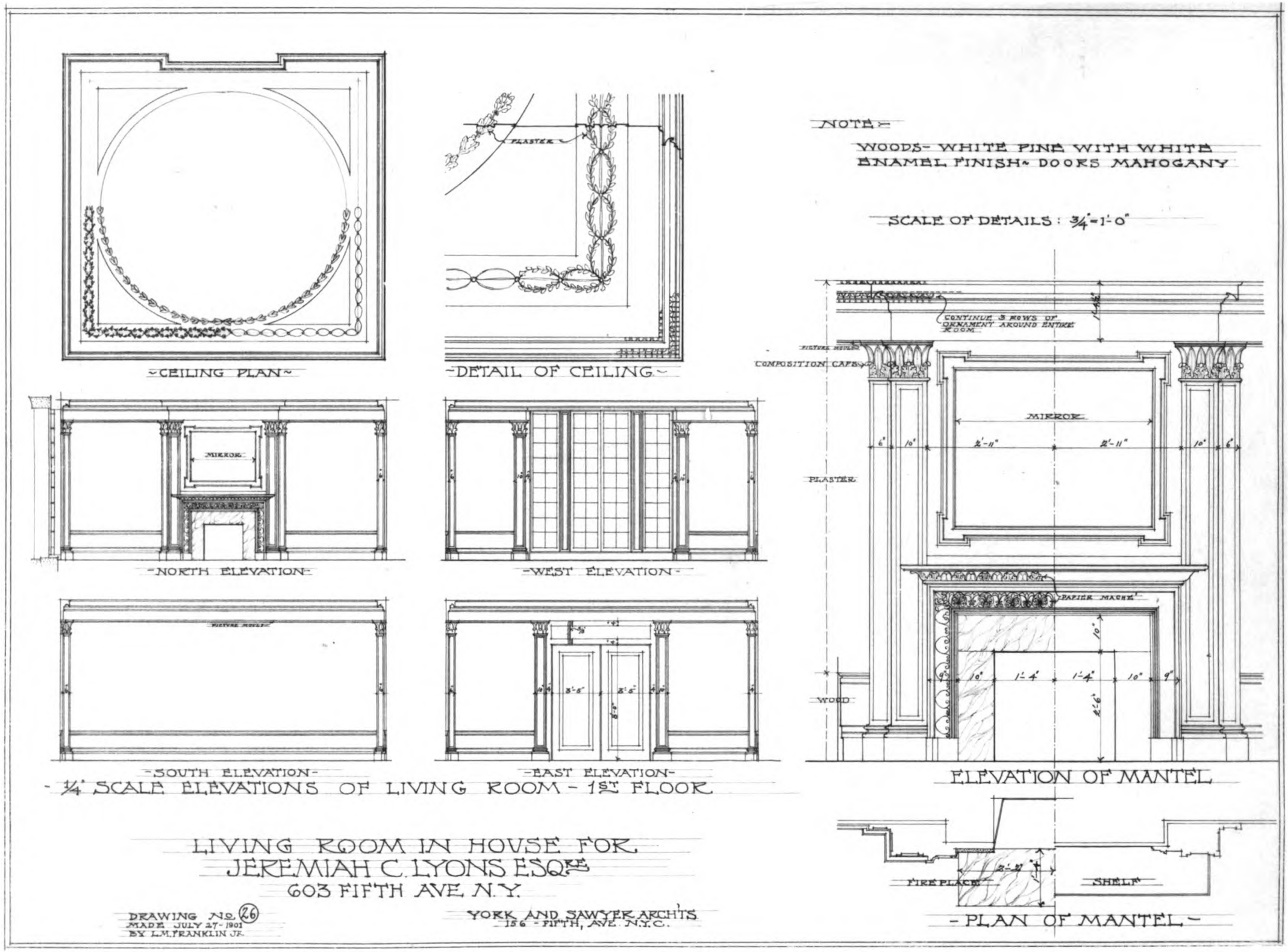

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DETAILS, HOUSE FOR JEREMIAH C. LYONS, ESQ., NEW YORK.

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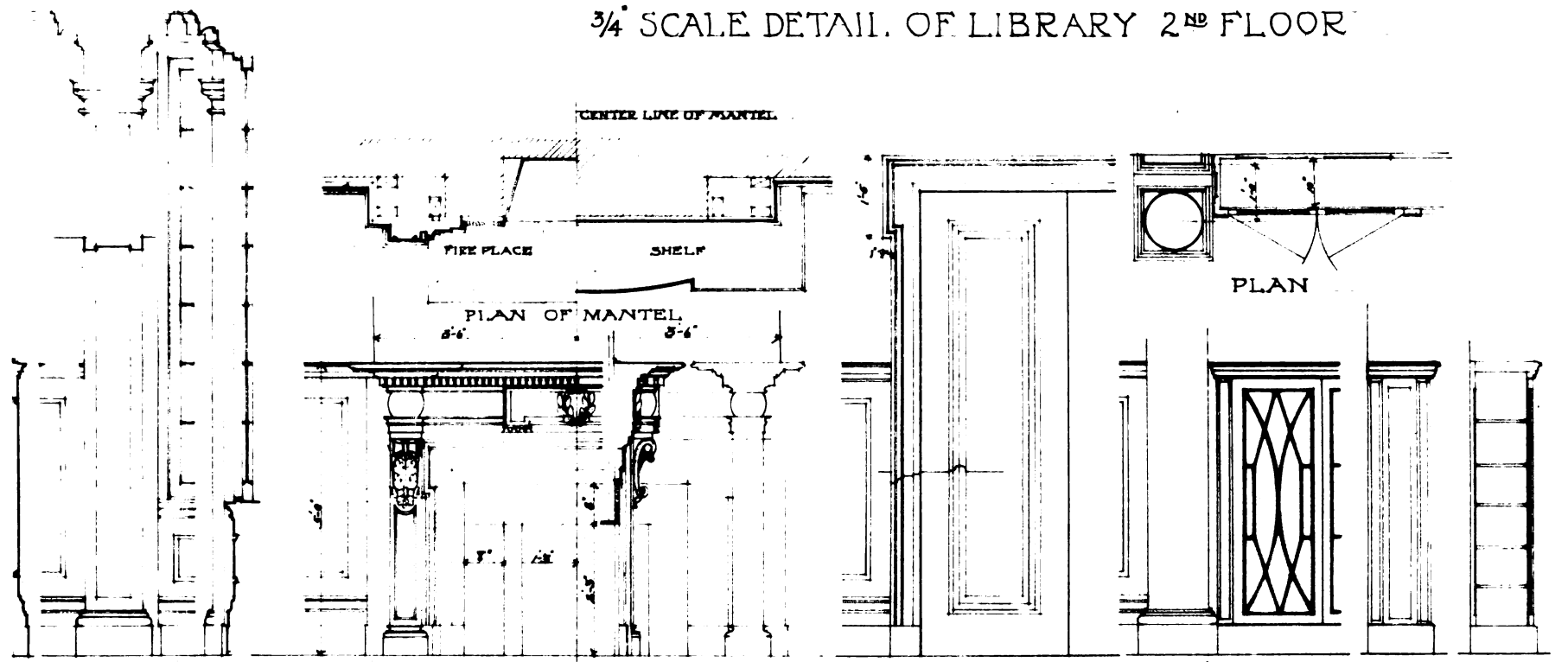

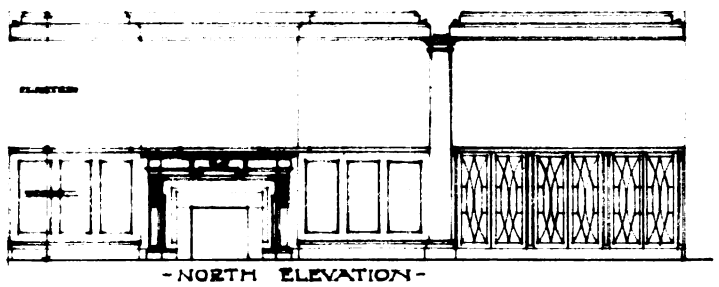

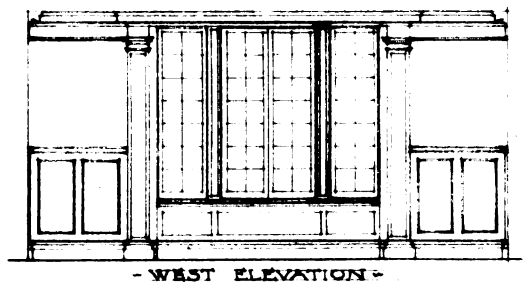

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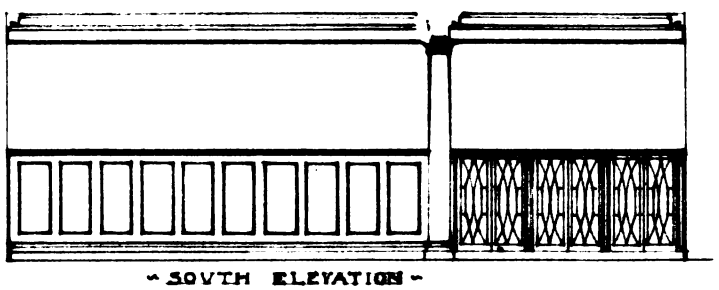

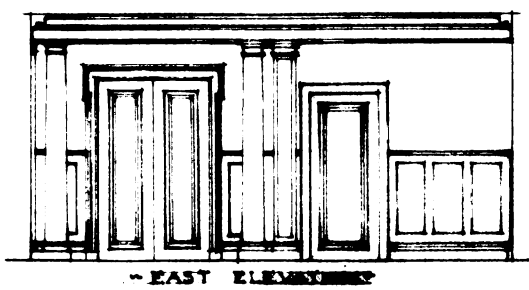

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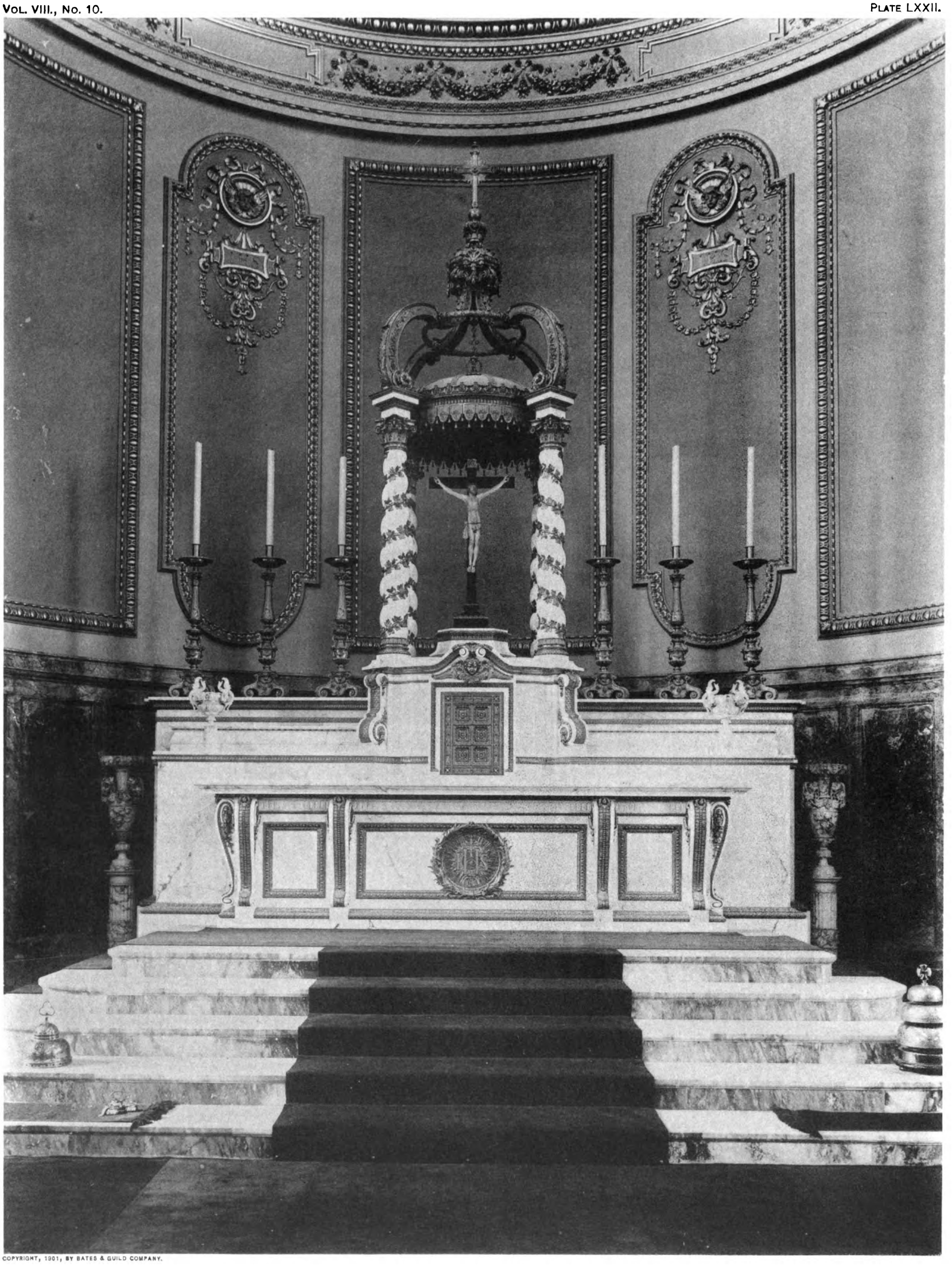

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ALTAR IN THE CHURCH OF ST. IGNATIUS LOYOLA, NEW YORK.

SCHICKEL & DITMARS, ARCHITECTS.

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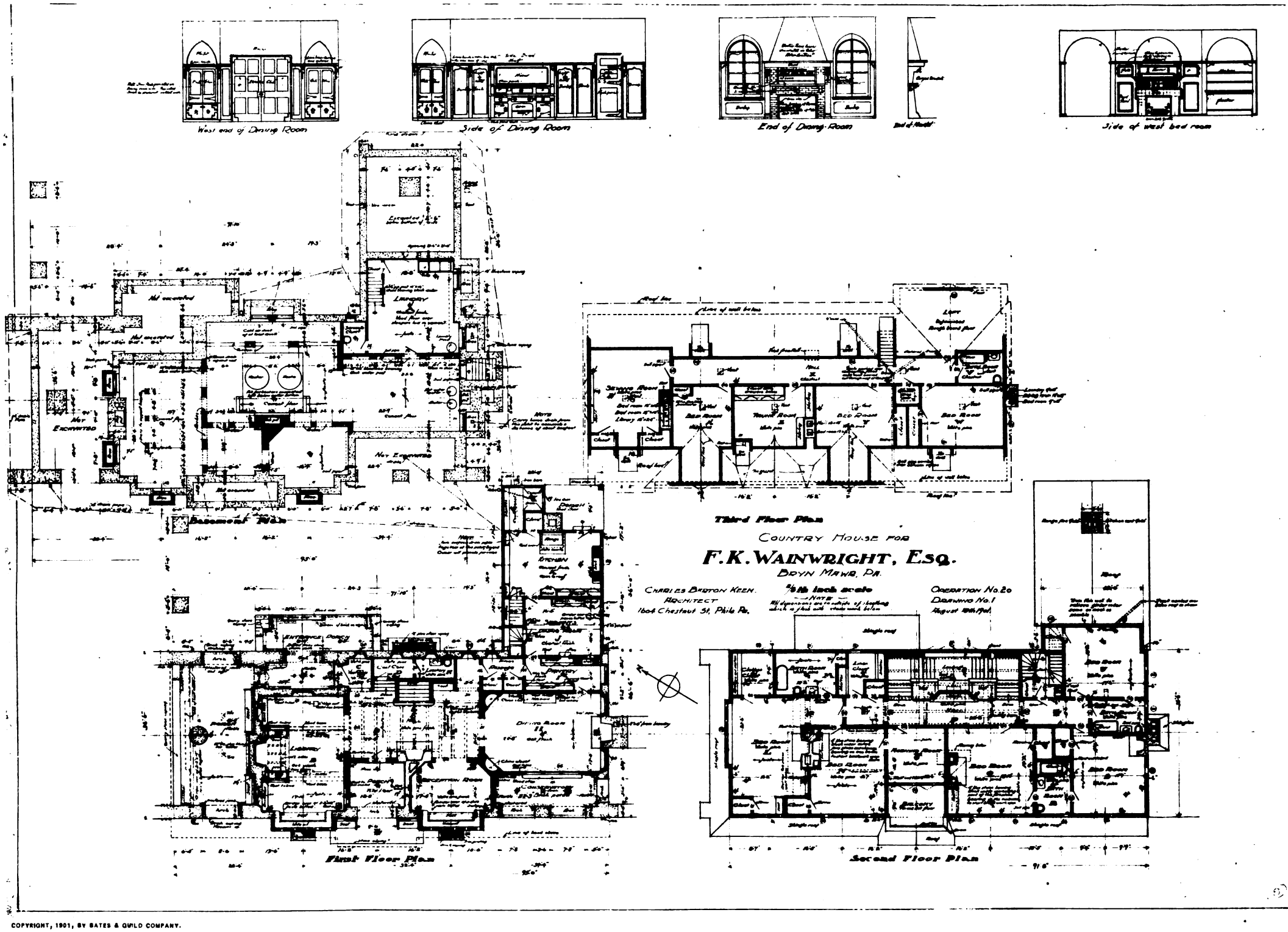

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CHARLES BARTON KEEN, ARCHITECT.

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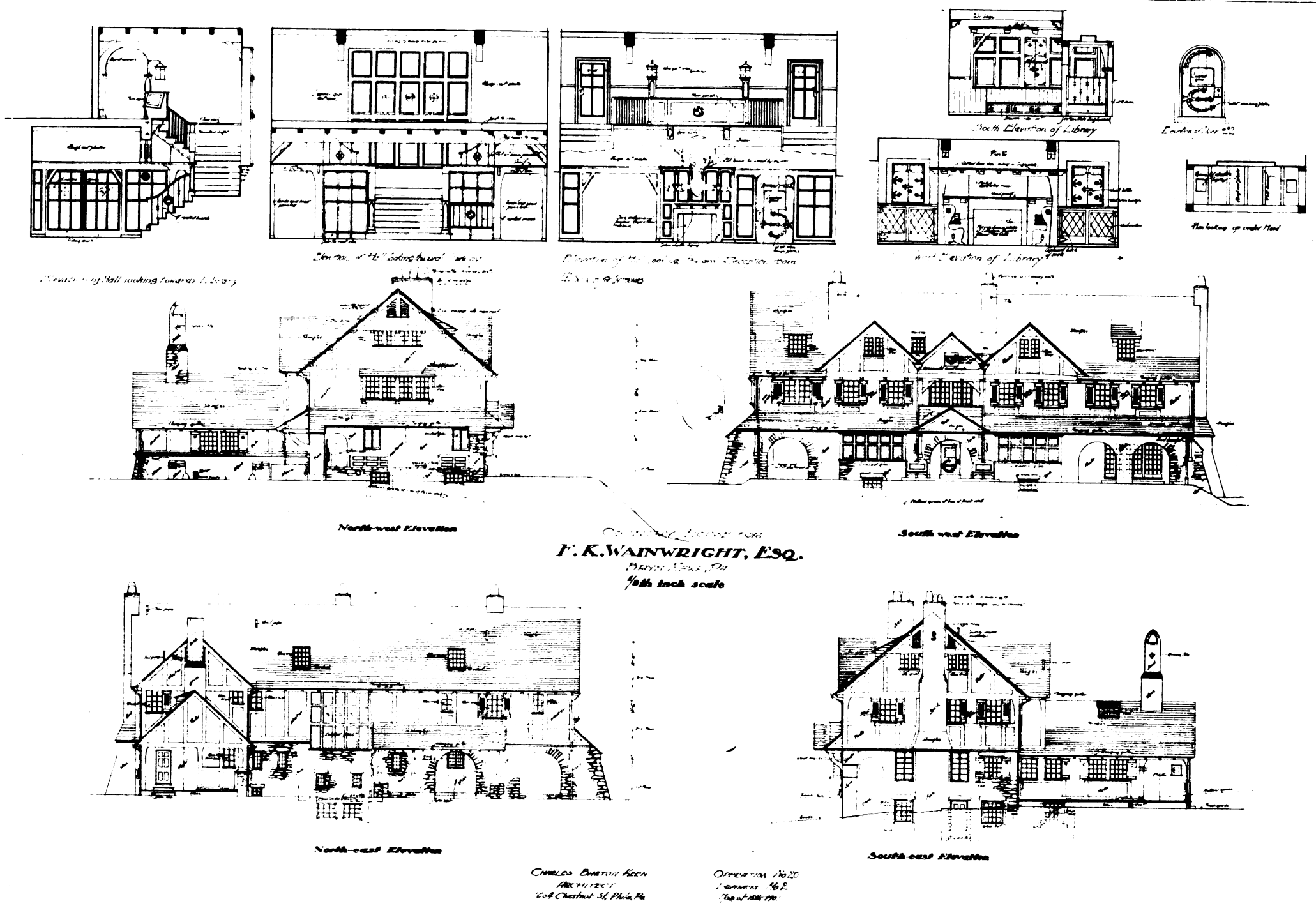

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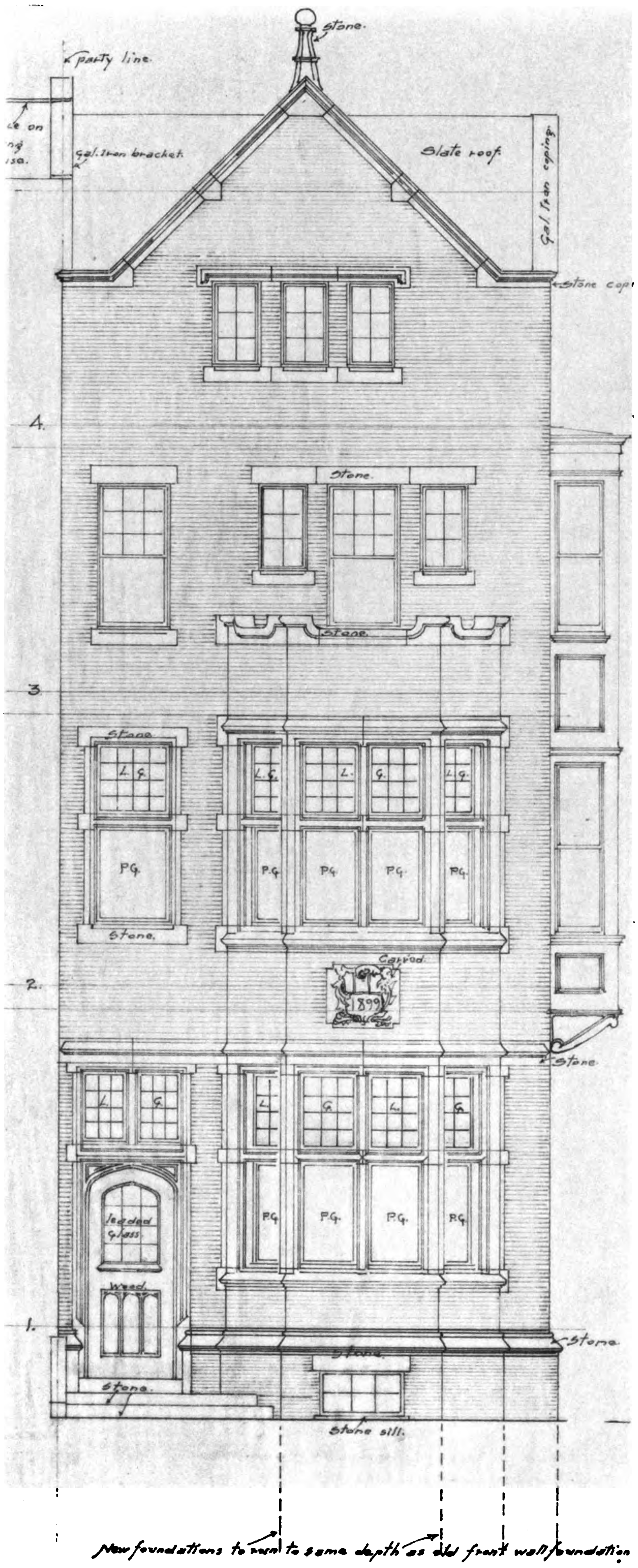

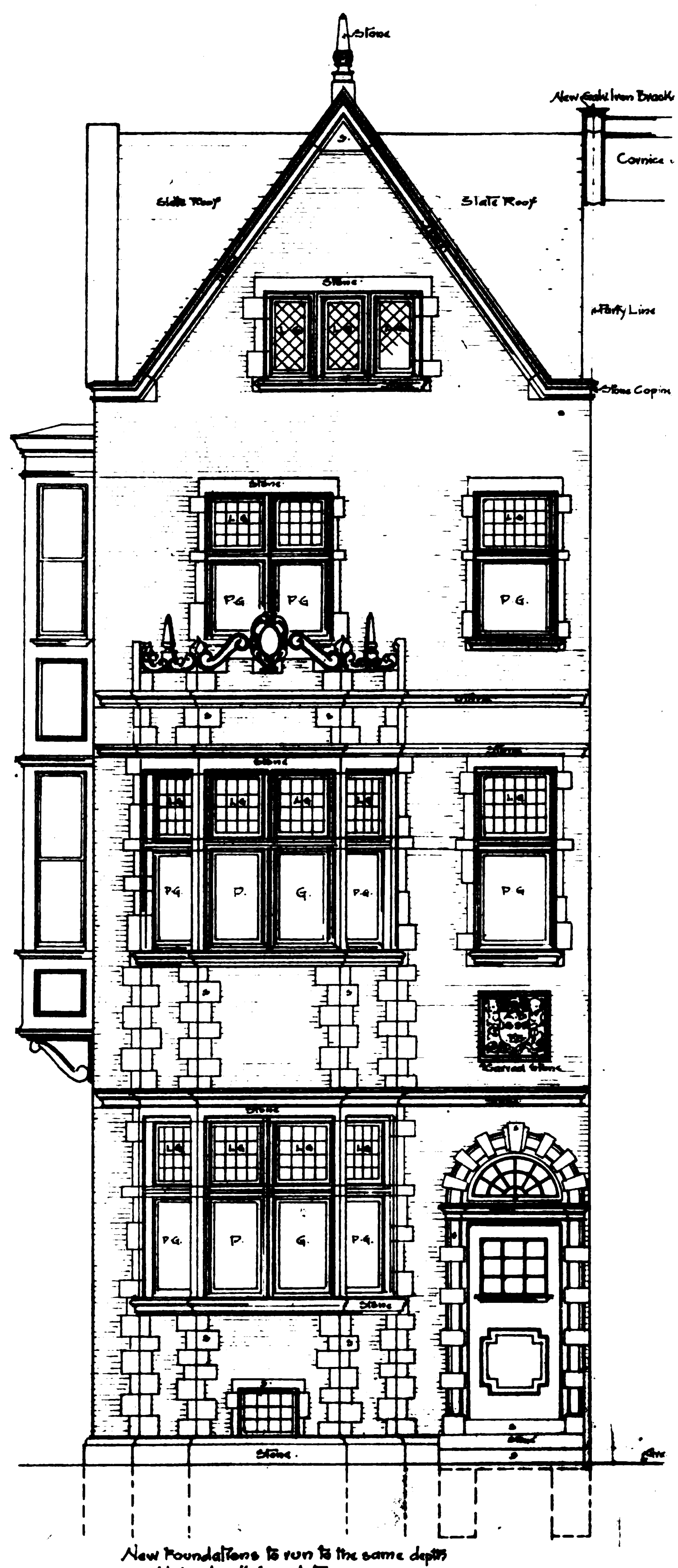

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TWO HOUSES ON NORTH BROAD STREET, PHILADELPHIA.

Spencer Roberts and George U. [illegible], Architects

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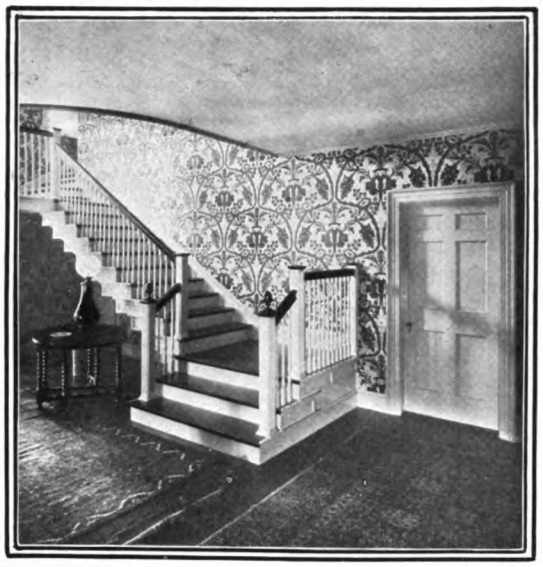

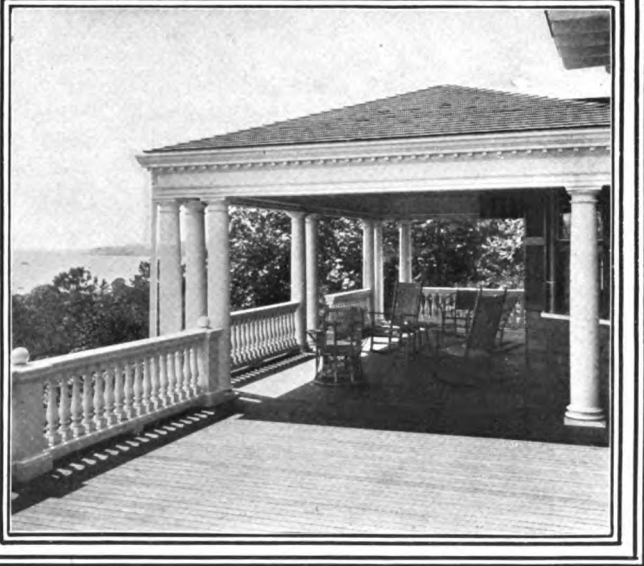

RESIDENCE OF MISS E. D. BOARDMAN, WEST MANCHESTER, MASS. JAMES T. KELLEY, ARCHITECT.

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The Architectural Review

VOL. VIII., NO. 10, OCTOBER, 1901. NEW SERIES, VOL. III., NO. 10.

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PLATES.

PLATE LXIX.—THE NATIONAL MAINE MONUMENT.—*Mr. Attilio Piccirilli, Sculptor; Mr. H. Van Buren Magonigle, Architect.*

PLATES LXX., LXXI.—DETAILS HOUSE FOR JEREMIAH C. LYONS, ESQ., NEW YORK.—*Messrs. York & Sawyer, Architects.*

PLATE LXXII.—ALTAR IN THE CHURCH OF ST. IGNATIUS LOYOLA, NEW YORK.—*Messrs. Schickel & Ditmars, Architects.*

PLATES LXXIII, LXXIV.—COUNTRY HOUSE AT BRYN MAWR, PA., FOR F. K. WAINWRIGHT, ESQ.—*Mr. Charles Barton Keen, Architect.*

PLATE LXXV.—TWO HOUSES, ON NORTH BROAD STREET, PHILADELPHIA.—*Messrs. Spencer Roberts and Geo. U. Rehfuss, Architects.*

WHATEVER fault may be found with American architecture, it is very evident that a general improvement is appearing in the more important work. Not only has the Tarsney Act already exerted a beneficial influence upon government work, but the buildings for States and for municipalities are more and more falling into the hands of men of attainment. Competitions, when occurring, are handled with increased care and results are obtained that show a desire for better architecture. Residential work, also, is improving. Houses are studied more thoroughly; there is evidence of more restraint and dignity in masses and of more comfort and less eccentricity in interiors. In fact, both in monumental work of importance and in the best work for private individuals, the value of training in the architect is already to some extent recognized.

Unfortunately this cannot be said of work in small towns which is handled by committees of citizens. Throughout the country the building committees which have to do with the expenditure of moneys for the erection of small town libraries, schools and churches, show collectively, to a degree which is to say the least amazing, a lack of that common sense upon which each individual member of the committees prides himself. The moment that a local building is proposed, local prejudice becomes rampant and personal predilections overcome all other considerations.

It is well to face the fact squarely, that no matter what may be the native genius of the architect in a small town, that genius will not only lie fallow, but become inoperative from lack of work and experience. While seclusion and quiet may conduce toward just theories, they are not productive of actual achievements. The surgeon who is deprived of the opportunities for practice in great hospitals falls unconsciously behind his contemporary who has daily contact with skilful operators. The architect who absents himself, whether from choice or necessity, from great centres of activity, unconsciously becomes inferior to those of his own profession who are surrounded by the best things in architecture. The demand upon him is not of sufficient frequency or of sufficient importance to develop what lies within him. Yet it is to just this class of men that local work in small towns falls, because they *are* local men, because they are on the spot and are therefore supposed to be pre-eminently qualified to deal with the spot. As a result there is no architecture, so called, in the world, so crude, so ill-conceived, in plan, mass, elevation and detail, as that of the American small town.

It would have been much better in many cases to have left the building to the local carpenter, whose work would have been better because he had dabbled less in what passes for art. The daring, the audacious abandon, with which the small town architect piles various geometric solids one upon another must be seen to be appreciated; the sublime disregard which he has for the relations of voids to solids passes conception; corners exist merely to be juggled with and abolished; projections appear where recesses would naturally occur, and details have no relation to the construction upon which they cling like parasites. The abundance of novelties stuns criticism and convinces the average beholder that verily this must be an art, probably the art of architecture, for it can be nothing produced by a sane development of conditions. Such architecture, which may be classified as the apotheosis of excrescence and protuberance, is only too prevalent in our midst and can only be pruned down by the influence of trained men, who know that eccentricity is a sign of weakness, that excess is productive of confusion, and that great achievement has greater opportunity in the realm of restraint than in the chaos of license.

This criticism is not alone to be made of the men who lack large opportunities. If there is any one thing that differentiates our work from the work of other nations, it is that our architects show little sense of composition. The constructed picturesque appeals to them more than the carefully considered and monumental work of, *par excellence*, the French. Picturesqueness comes with accident, with age, and from the environment of nature; it is constantly imminent and requires little urging. But fine proportions, exquisitely adjusted masses, are matters of great care and of unequivocal skill. Composition in painting, sculpture, and especially in architecture, is the noblest possible quality. When all the other factors are puerile, as is often the case in modern French architecture, the fine composition redeems and justifies the work. It is the very soul of the École des Beaux-Arts teaching, and has made noteworthy much that otherwise would be beneath contempt. The Frenchman's architecture is "*soigné;*" ours is not.

ONE of the most prominent civil engineers of the country recently delivered before one of the professional societies an address upon the subject of the progress of the country in engineering during the past century. After detailing the primitive methods and aims of his profession up to a very short time ago, he proceeded to make the extraordinary statement that the highest development of engineering which the century and the country has witnessed, the epitome of the progress which has been made during the past fifty years, the most complete exponent of the engineer's professional achievement, is afforded by the modern tall commercial office building. Mr. Croes ought to know better. He has been associated long enough with architects to know that such a statement is likely to be challenged at once and he certainly is also aware that the part which engineering, pure and simple, plays in a large office building is the least element of all the many factors which enter therein. But his remark is in a way representative. The nineteenth century, above all its predecessors, was essentially materialistic in its trend. Only in the closing years, at least in this country, did the arts receive very serious consideration, and when the problem of the tall building first made its appearance among us it was so stupendous in its nature, there was such a seeming complication in its elaboration, that a very considerable sub-division of the work was inevitable. Nevertheless the first fully developed steel building was built, designed and carried out under the direction, not of an engineer, but of an architect. The most successful of the recent tall buildings, whether in the East or in the West, are known both to the profession and to the outsiders as the work of architects, not engineers. And the architect today who would accept a commission for a twenty or thirty story building, and would deliberately surrender the construction thereof without reservation to an engineer, would do so simply because he did not thoroughly understand his own business and did not quite dare to acknowledge it. We fully agree with Mr. Croes that the tall office building is an extraordinary development of nineteenth century human ingenuity, but its success from either a practical or artistic standpoint is a matter more of good architecture and of good building than of engineering. When an engineer condescends to help one out of difficulty, or evince an intelligent interest in what architects are doing, or trying to do, the profession is naturally quite flattered, but we are very loathe to believe that the real achievements in engineering are actually so few and so colorless that the engineers have to invade the fields of architecture and claim another's

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work as their own. As far as relates to all the engineering problems of a large building, a thoroughly competent, well trained architect of today is better able to meet them than any one who has had merely an engineering training. There is, to be sure, a department of construction, which for lack of a more distinctive name we call architectural engineering, but in this department the civil engineer, as such, is merely a valuable help and by no means an indispensable principal.

We must admit, however, that assuming an engineer were disposed to simply look on the surface, he might very easily conclude that Mr. Croes' statement is a correct one. There is a tendency among our younger architects to ignore the mathematics of construction or perhaps more properly to separate the construction from the design; to feel that because we can build a steel skeleton which is all supporting under all sorts of conditions, and can cover up that skeleton very successfully with a mantel of architectural design, therefore, the said skeleton can be not merely forgotten, but can with impunity be handed over to the tender mercies of a Philistine who respects not the proportions of an order, nor cares for the curve of an echinus. Our young men are not trying to be too artistic but are rather neglecting an essential element of true art when they ignore even the uncompromising, utilitarian steel skeleton. That architecture is best which is most coherent in both externals and internals, which most truly co-ordinates the structural and the esthetic factors. Steel construction alone is not architecture any more than it is engineering. It is simply one of many factors which must be considered, and the resulting building is not a complete success from an architectural or esthetic standpoint if any one of the many factors are deliberately or heedlessly ignored.

We personally have not the slightest fear that Mr. Croes' point of view will ever come to be the correct one. We see no reason to think that the line of cleavage between the theoretical constructer and the theoretical designer will continue to accent itself, nor that engineering will grow to be more than a handmaiden of architecture. The problem of the tall commercial building is yet too new to consider that it has in any sense reached a final solution, and with larger experience and greater opportunities, we see every reason to believe that the construction quite as much as the decoration, of these tall structures will be treated more and more every year as a vital part of the architecture, and that when the final true development is reached, it will not be a question of engineering achievement or constructive devices, but of a fitly planned whole which shall be architectural in all its functions.

THROUGHOUT the country there is a great activity in the abolishment of grade crossings near large cities. While a late awakening to a necessity, and consequently an expensive undertaking, there is still much left to be desired in this matter. With few exceptions the overhead bridges, whether carrying the roadway or the tracks, is a bald utilitarian feat of engineering of the plainest description. While it could be desired that there be stone arches, it is quite possible to make a bridge with stone abutments and steel girders attractive. There is such an one at the entrance of Forest Park, St. Louis. Some attention to the embellishment of the sides of the outside girders, an attractive rail at the top and masts or lamp posts at either end would go far to ameliorating the usual ugliness of the structure. In this respect we wish to reiterate the difference between American and foreign engineers in matters of design. The power to adequately study engineering works from the point of view of possible attractiveness is an undeveloped factor with us as yet.

The new East River Bridge in New York is a marked example of this. A more unmitigated skeleton we have seldom seen. As an engineering feat it is doubtless a masterpiece, but it sets a premium upon bad eyesight. Yet in France and Germany there are many examples of attractive latticed steel work.

THE placing of the memorial to General Francis Amasa Walker in the courtyard of the Boston Public Library is an action on the part of those in authority which should set the good people of Boston to thinking. After their reception of the "Bacchante" which was selected by the architect of the building to occupy the centre of the space, it behooves them to scrutinize pretty closely any other work that is to be admitted to the building, even as a subordinate adornment.

The main objection to the Macmonnies statue was that it was not appropriate to the character and uses of the library. Ethically, there can, of course, be no objection to the use of the courtyard for the display of memorials of certain famous men. Under competent direction the courtyard might eventually be as beautifully embellished as is the courtyard of the Bargello in Florence, which is adorned by a series of superb commemorative panels, all in the spirit of the Italian Renaissance.

General Walker was a statistician, economist and soldier; the bust in the library shows him in soldier's garb, although the suggestion of uniform is not obtrusive. He is, however, most widely known for his wise conduct of the Massachusetts Institute of Technology while at its head, and through his reports while in charge of the census department. Whether these attainments were sufficient to entitle him to a memorial in the courtyard, is a fair question for discussion elsewhere than in an architectural journal.

There can, however, hardly be two opinions as to the artistic merit of the memorial. In the first place, it is surely too low. Evidently it was placed to line as nearly as possible with the eye, but it might with advantage have been raised a few inches to follow the line given by the windows of the courtyard. The bust itself, quite aside from its merits as a likeness, is hardly so good a solution of the problem as that already in the Rogers building of the Institute, and is far below the artistic level of the rejected figure. As a spot, the panel is very unhappy, being an awkward square, with a cornice sufficiently strong to emphasize the crudeness of the outline and not strong enough to redeem it. It is also out of harmony with its architectural environment. The courtyard, as it now stands, is one of the most consistent examples of the Italian Renaissance that has been reproduced in this country. The treatment of the bust and the panel, both in its form and detail, lacks absolutely the feeling of this period. The lettering is irregular and slovenly to a degree, while Renaissance lettering is most distinctive and pure in form. The supporting bracket is weakly suggestive of the desired style, to be sure, but it is so badly designed and executed that it is entirely out of keeping with the carefully studied and sharply defined detail of the rest of the building.

On those rare occasions when, by accident or good fortune, an American public building approaches that architectural excellence which is so lamentably lacking in most city work, it is doubly unfortunate that it should be marred by ill-considered additions or accessories. But this insidious and gradual deterioration is almost certain to follow unless some persons of taste, energy and judgment are given the necessary authority and supervision. In the case of this particular building, its excellence demands proper protection of a sane, broad, artistic and intelligent kind. The figure of the "Bacchante" represented the joy of living, a spirit that, in another form, is the vital principle of literature, and its advent was announced with a flourish of trumpets; while the Walker bust crept in quietly and seems so far to have escaped comment.

TWO HOUSES ON NORTH BROAD STREET, PHILADELPHIA.
SPENCER ROBERTS AND GEO. U. REHFUSS, ARCHITECTS.

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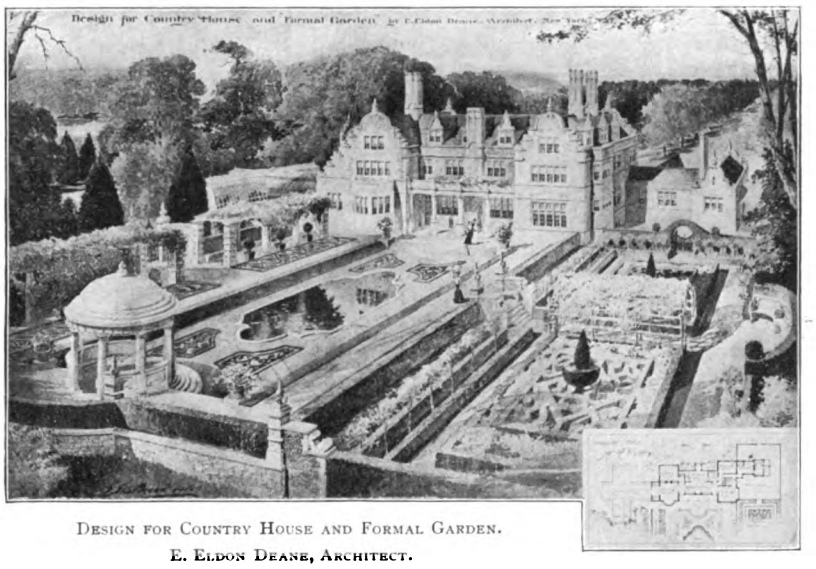
Current Periodicals.

THE *American Architect* for August 24 is largely devoted to photographs of American Park Bridges of all kinds and conditions, most of them distinctly good. The view of the little Japanese bridges in the "Sea Garden," San Francisco, is particularly delightful, both structurally and as a picture. It might perfectly well be a view in some one of the middle provinces of Japan. The two New York houses, one by Messrs. Janes & Leo, the other by Mr. Robert Maynicke, are about as different solutions of the problem as one could imagine. The first is modern Parisian of a rather good sort, the second cold and delicate Neo-Grec. New York is

(FROM THE "AMERICAN ARCHITECT.")

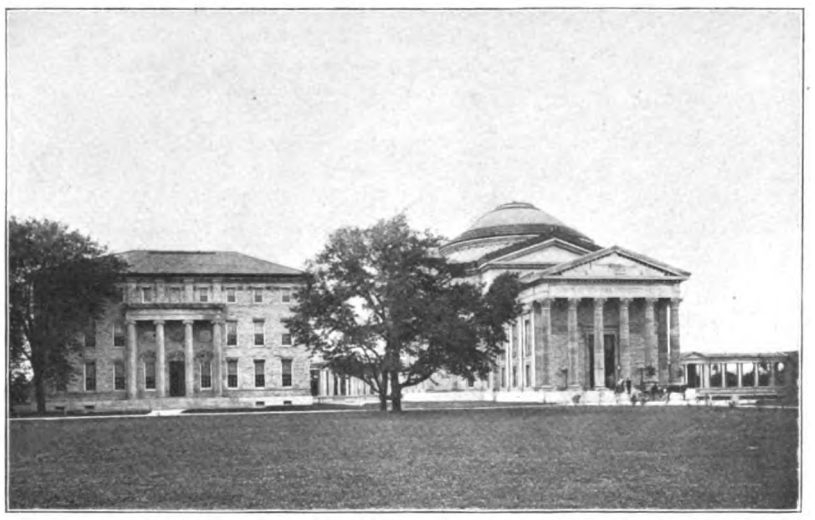


DESIGN FOR COUNTRY HOUSE AND FORMAL GARDEN.
E. ELDON DEANE, ARCHITECT.

evidently still waiting for her Moses to lead her into the promised land of consistent domestic architecture. At present she is trying everything imaginable and the results, while interesting and varied, are hardly convincing.

Mr. E. Eldon Deane's "Country House and Formal Garden" published August 31, is a consistent and very scholarly piece of Elizabethan design. The arrangement of the gardens is particularly attractive and shows a very perfect knowledge of formal gardening. As for Mr. Willis Polk's Lyceum Theatre, San Francisco, we can only say that it is disappointing considering the delightful work Mr. Polk has done before. The design is curiously without scale and the various parts do not seem to hang together at all. Mr. Charles A. Rich's "Transit Building," New York, while rich and imposing, has rather too much architecture to the square inch to be wholly satisfactory. Is it not possible that we shall obtain the best results in office building design when we finally admit that the problem is one rather of engineering than of architecture, and so clothe our steel frames with as little masonry as will serve to hide their nakedness and fulfil the requirements of the building law?

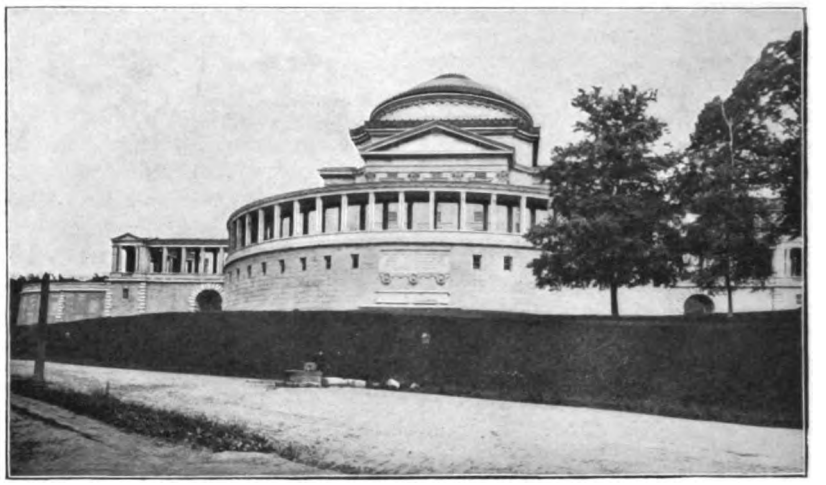
(FROM THE "AMERICAN ARCHITECT.")



COLLEGE BUILDING AND LIBRARY; NEW YORK UNIVERSITY, NEW YORK, N.Y.
MCKIM, MEAD & WHITE, ARCHITECTS.

Messrs. Beezer Bros. "Church and Parish Buildings of St. John The Baptist," Pittsburg, are published in the number for September 7. The design is in a delicate and admirable form of

(FROM THE "AMERICAN ARCHITECT.")

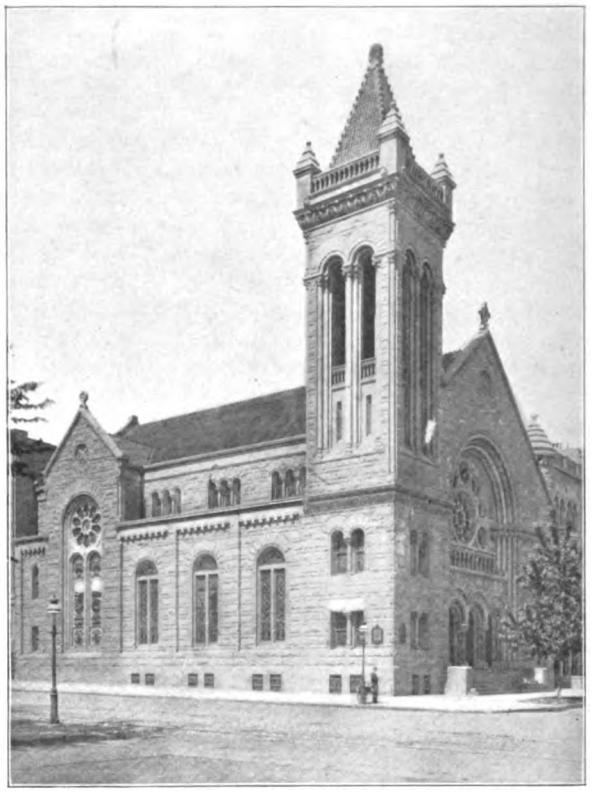


WEST VIEW OF PERISTYLE AND LIBRARY; NEW YORK UNIVERSITY, NEW YORK, N.Y.
MCKIM, MEAD & WHITE, ARCHITECTS.

Italian Lombard, and the group of buildings should mass exceedingly well from almost every point, a slender campanile being well placed to form a focus. Apart from the very interesting photographs and drawings by Mr. Bacon of the discoveries at Assos, there is nothing else in this number of value, except, perhaps, the detail of the top of Mr. Codman's most interesting Pelham Building on Essex St., Boston.

The number for September 14 is especially valuable for it contains several excellent photographs of Messrs. McKim, Mead & White's New York University. This work is certainly singularly fascinating. The architects have really developed the original American Colonial style, giving it certain qualities of largeness and dignity not originally inherent in it. There is no affectation in the work and no foolish dependence on narrow precedent. The best of Colonial has been preserved and the development has been, not on the lines of the English Georgian as might have been expected, but rather on enduring classical lines. The result is that the work is consistently American, but at the same time vital and sufficiently contemporary in its effect. Everything is designed with gravity and self-restraint. Sensationalism and straining for effect are entirely absent. The true and permanent principles of architecture have simply been applied to a certain national type, strengthening it where it was weak, correcting it where it was wrong.

(FROM THE "AMERICAN ARCHITECT.")



SCOTCH PRESBYTERIAN CHURCH, NEW YORK, N.Y.
WILLIAM H. HUME, ARCHITECT.

The "Scotch Presbyterian Church," New York, by Mr. William H. Hume, published September 21, is simply another evidence of the persistence of error when once it has obtained a foothold. It is American Romanesque of the established type. In mass it is quiet and simple, but the detail is curiously out of

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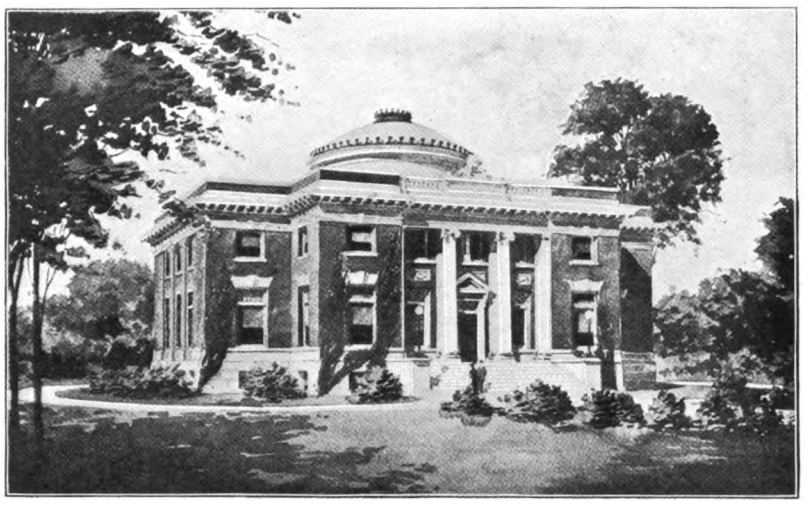
scale and as a whole the work is without interest. The style itself is responsible for these defects, perhaps, rather than the architect. The "Carlyle Chambers" is an example of how not to

(FROM "THE INLAND ARCHITECT.")



PUBLIC LIBRARY (CARNEGIE DONATION) STREATOR, ILL. PATTON & MILLER, ARCHITECTS.

do it. The enormous arch on a curved corner which is really nothing but a thin veneering of stone on a steel frame is particularly reprehensible. Every one knows that a stone arch will not stand unsupported in a position of this kind, so why should architects pretend that it will?

The illustrations in *The Brickbuilder* for August are principally of contemporary Roman Catholic architecture of a decidedly high type, higher than one might have expected in view of the generality of this work. Of Messrs. Maginnis, Walsh & Sullivan's St. Leo's Church, Leominster, we have spoken several times. The great tower is exceedingly fine, not only in its design, but in its use of brick and stone. Messrs. Rutan & Russell's St Augustine's Church, Pittsburg, has the defects of its style, namely, a dry and uninteresting German Romanesque. Grant the style, and the design is not seriously criticised. The detail is delicate and refined, the composition adequate. St. Peter's, New Brighton, New York, by Messrs. Harding & Gooch, is also Romanesque, though decidedly more French in feeling, it is therefore more interesting. No photograph of the completed buildings is given, so it is impossible to judge of the final effect. Among the vignette illustrations is one of "The Advance Thresher Company Building," Minnesota, by Messrs. Kees & Coburn; a most powerful and effective piece of design, singularly massive and vigorous in effect. There is also another small cut of the Greek Pavilion at the Paris Exposition, which shows a building of a most excellent and national type.

(FROM "THE INLAND ARCHITECT.")

BLOOMFIELD BANK, BLOOMFIELD, N.J. CHARLES JONES, ARCHITECT.

The issue of *The Inland Architect* for August is also a "library number," though with the exception of Messrs. Rankin & Kellogg's Newark Library, none of the buildings is of very great importance. This particular library is hardly what one expects to find, since it has rather the effect of a palace than a public library, but apart from the fact that it does not express its function very clearly, it is a pretty good piece of design. As for the small libraries, most of which are the work of Messrs. Patton & Miller, few of them are very successful or distinguished. That at Streator, Illinois, is by far the best and is a very satisfactory piece of composition, both in mass and, apparently, in color. The Bloomfield Bank, Bloomfield, New Jersey, by Mr. Charles Jones, is Parisian to a degree with plenty of crisp and curly detail. Its masses and lines are strong and vigorous and its shadows powerful and well placed.

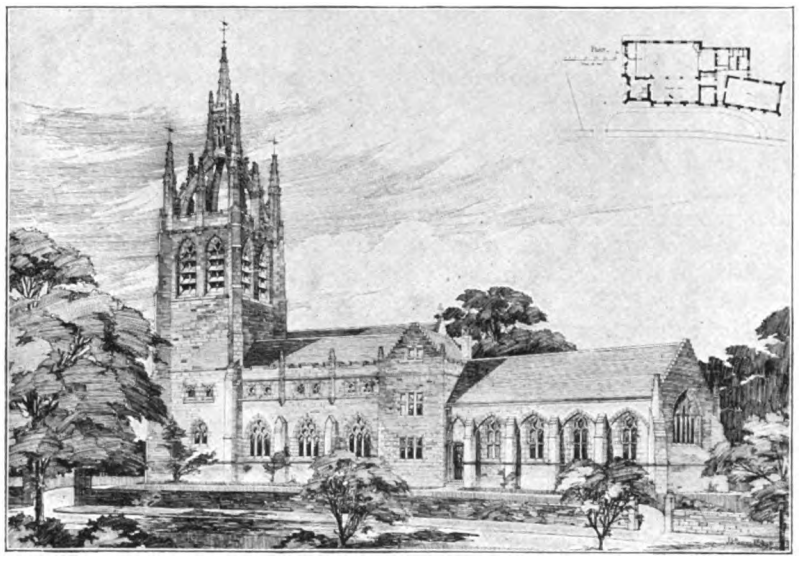
The leading article in *The Architectural Record* for July is on "Episcopal Thrones and Pulpits" by Mr. Caryl Coleman, well illustrated with a most luminous collection of photographs. One of the subjects, the pulpit in Narni Cathedral, is practically unknown and is remarkably beautiful. An article on "Modern Architecture and Decoration in France" is largely illustrated with views of the Hotel Regina, Paris, an example of the curvilinear style of design which is apparently quite the correct thing at present over seas. Mr. Israel's study of New York Apartment Houses is most interesting. It is well illustrated with plans and views of various apartment houses in New York, from the beginning in 1869, to the present day. The late Mr. Hunt's first attempt in the shape of the Stuyvesant Apartments was certainly about as bad in planning as one could imagine, but, curiously enough, the modern achievements are apparently little better. Long, narrow alley-ways, and sleeping, cooking and living apartments all mixed up, seem to remain the accepted type. In one new apartment house, "The Astor," by Messrs. Livingston & Trowbridge, this condition does not exist, the plan being most dignified and sumptuous, as well as convenient in every respect. Apparently these apartments are enormously expensive and it is unfortunate that the same good principles of planning should not hold in the case of apartments of moderate cost.

(FROM "THE BUILDER," LONDON.)

"MUNSTEAD WOOD," NEAR GODALMING. E. L. LUTYENS, ARCHITECT.

The Builder has apparently caught up with its record again and is publishing decidedly better work. In the issue for August

(FROM "THE BUILDER," LONDON.)



NEW CHURCH, STERLING; FOR THE FREE CHURCH OF SCOTLAND.
J. J. STEVENSON, F.R.I.B.A., ARCHITECT.

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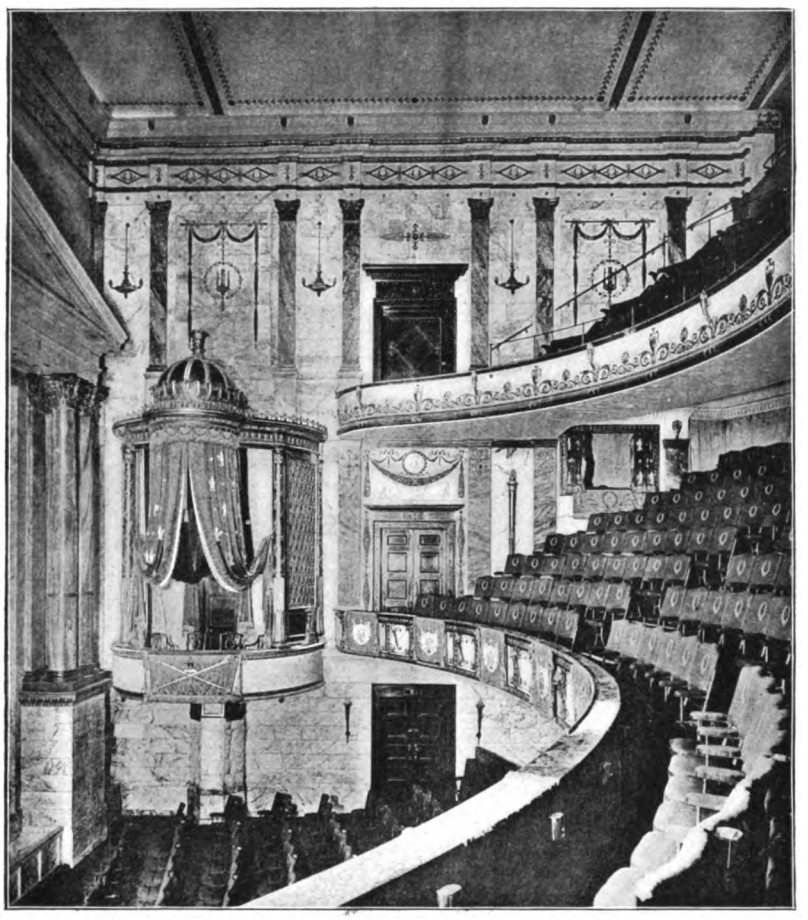
24, is an exceedingly intelligent and consistent piece of design in the shape of a Presbyterian Church in Scotland by Mr. J. J. Stevenson. Gothic of a Scottish type has been used with great freedom and individuality. This "meeting house" could never be mistaken for an Anglican Church, yet it is sufficiently ecclesiastical to fulfil its purpose. This is certainly a fine example of the sort of thing that it is done better in Great Britain today than anywhere else in the world. While the two locations are, of course, totally different, it is yet possible to compare this fine design with that other for a Scotch Church in New York referred to above. In the one case, we have an arbitrary, un-American and un-Presbyterian style used as the architectural expression of a certain definite idea; in the other case we have something that shows in every particular the theological, historical and local qualities of the institution for which it was called into existence. In the same number is a most delightful little structure, "Helnestowe," by Mr. Harry Redfern, and a sensational but clever restaurant and club house by Mr. S. B. Russell. The illustrations in the issue for August 31 are largely of old work, but they are all particularly valuable. There are two strange, but very effective houses in the number for September 7,

(FROM "THE ARCHITECT," LONDON.)



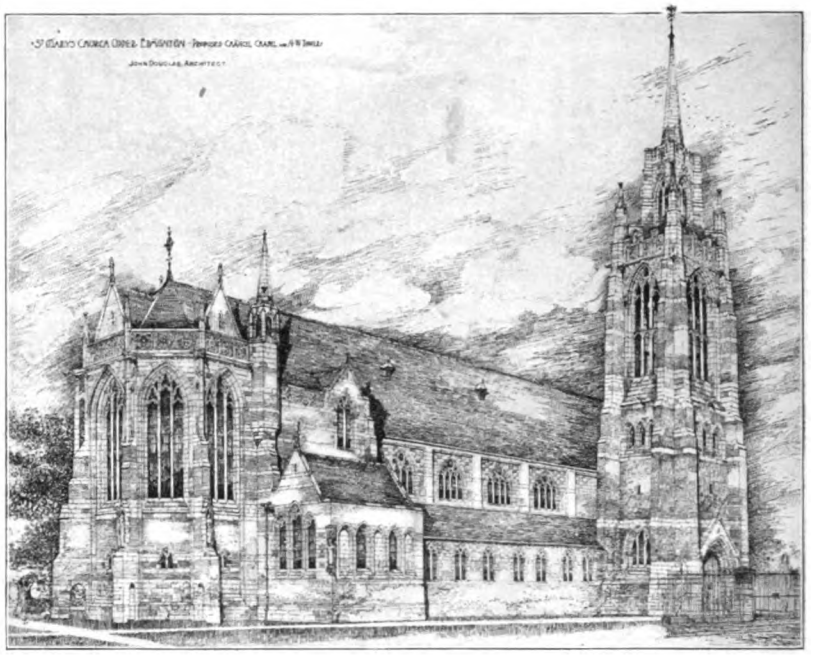
THE IMPERIAL THEATRE, WESTMINSTER. FRANK VERITY, ARCHITECT.

by Mr. E. L. Lutyens, one of which we reproduce. They have remarkable character and a degree of picturesqueness rather unusual. They are not imitations of old work, but they possess much of its good quality. Mr. N. H. Brierley's "Grimston Court" (September 14) is a massive and dignified country house of the established type. Mr. Ernest Newton's "Glebelands" is of a later period in point of style, but it is quite equally successful. As for the photographs of various Russian structures at the Glasgow exhibition, they are as insanely monstrous as the most Muscovite taste could demand.

Mr. Frank Verity's Imperial Theatre, Westminster, a view of the interior of which is published in *The Architect* for September 6, is certainly a remarkable affair. The architect seems to have forgotten that according to estabiished precedent, a modern theatre should be just as vulgar and overloaded in its decoration as is possible. He has abandoned this time-honored theory and has produced an interior which is apparently amazingly rich, but at the same time refined and delicate to a degree. He has used Roman classic of the Imperial period with extreme ingenuity, and the effect ought to be splendid and at the same time respectable.

There is nothing in this magazine for the rest of the month that calls for particular comment. There are several theatre interiors of the regulation type, the kind of thing that Mr. Verity

(FROM "THE BUILDING NEWS," LONDON.)



ST. MARY'S CHURCH, UPPER EDMONTON; PROPOSED CHANCEL, CHAPEL AND TOWER. JOHN DOUGLAS, ARCHITECT.

has refused, and of course a lot of good photographs of the English cathedrals with a sprinkling of niggled street architecture here and there.

The *Building News* for August 23 and 30 contains several views of the "Strand Improvement Scheme" by Messrs. Ernest Runtz & Company. As we have said before, this scheme is worked out in the modern style which is based on a use of classical forms after a Gothic fashion. The results are picturesque and oftentimes startling, but there is little dignity and no grandeur whatever. We reproduce one of these views, a corner showing the Gaiety Theatre and Morning Post-office We also reprint from the number for September 6, Mr. John Douglas's St. Mary's Church, Edmonton ; an ingenuous and successful piece of design. The scheme of the tower is quite unique and it certainly justifies itself.

Well illustrated articles on Southwell and Siena Cathedrals are the principal features of the September number of the *Architectural Review* (London). There is also a paper on Bornholm with some curious illustrations and an attack on "L' Art Nouveau" illustrated by photographs that certainly justify the more rabid condemnation.

R. A. C.

(FROM "THE BUILDING NEWS," LONDON.)

STRAND IMPROVEMENT SCHEME. ERNEST RUNTZ & CO., ARCHITECTS.

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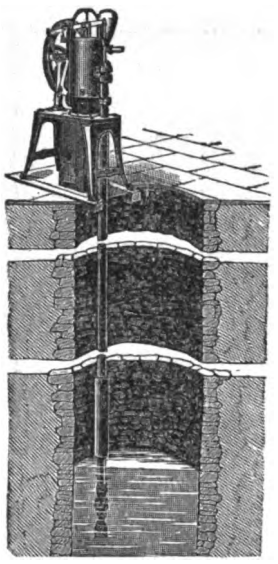

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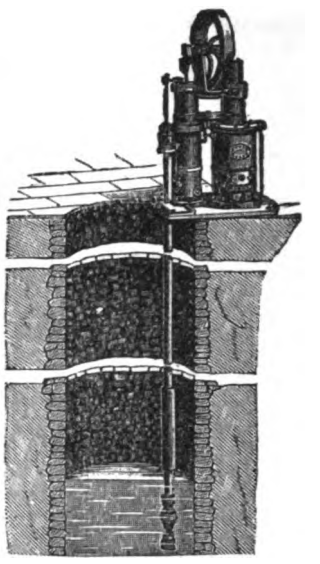

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The Architectural Review.

OFFICE LETTERING.

PART II.

By Frank Chouteau Brown.

THOSE who depend for skill in lettering merely upon a knowledge, however intimate it may be, of the forms of individual letters, will never really understand the limitations or the requirements of word composition. After mastering the forms of individual letters, their grouping and their artistic relation must be studied and understood as well. The proper use of a letter must depend less upon its accepted conventional form than upon its relations to the letters on each side and around it. Those on each side first reacting upon its outline, while its spacing is governed by the letters in other parts of the page or panel. Spacing and proportion enter largely into the results; and unfortunately, neither of these is even suggested in the alphabetical arrangement usually given for the guidance of the student. Each alphabet, again, will require a different treatment in this respect, governed by the size, weight, form, etc., of the letter. It is just here that the intuition or artistic apprehension of the draughtsman is required. The most that experience can do is to assist and direct the intuitive sense, and, through constant practice, develop this sense to the utmost. Rules are only a harmful encumbrance.

The fullest knowledge of the laws governing its form will not enable one to write a short story. The materials must first be obtained, to be sure, but even then they cannot be made into a work of art by merely following the rules of form and technique, however perfectly these rules may be understood. A formula learned by rote is of little assistance. It is he who writes with instinctive feeling for both form and technique who achieves artistic success. After the work is finished, it may be that it fulfils all these technical requirements even though they had no actual or conscious presence in the mind of the creator. It is in correction only that the mind is occupied with purely critical and analytical questions, and even then, mere rule and form frequently give way before what the artistic instinct will decide is more vital to the story.

It is the lack of this larger feeling for composition that is the great fault of so much architectural lettering, whether on drawings, or executed from drawings. The figures on a plan giving the size of a room are often larger and more prominent than the name of the room itself; and the scale of a drawing is frequently given in larger letters than its title. This shows the lack of composition in its most elementary form. Ignorance of one of the simplest rules of lettering is also to blame for a similar effect. It is easily demonstrated that a line of letters, if openly spaced, will be more prominent than one of letters of the same size, or even larger, which are more closely spaced but intended to be more important. The white space between the letters, unless unduly exaggerated makes them individually more distinct and easy to read, while the white space on the page attracts the attention of the eye. Printers understand this and often the accented or emphasized word in a sentence is set with spaces separating the letters, in order to obtain the effect on the reader which the phrase would have if properly spoken. There are many similar results which experience should teach to the observant draughtsman.

It is, then, to the composition of letters rather than their construction that we need more especially to direct our attention; to the spacing and the shapes of the "holes" between the letters. Furthermore, when it comes to the particular subject in hand, the lettering of office drawings, the choice of the most appropriate size of letter must be determined only in its relation to the drawing, which will further decide its blackness and the thickness of line to be used. In short, we find that it is a question of delicate relationship which everywhere confronts us, a subtle balancing and proportion of parts for which rules and formulas give little help.

Practically speaking, all the lettering in use in architectural offices in this country is derived from the Old Roman capitals as developed during the Italian Renaissance. Occasionally a title may be shown in Uncial or Gothic letters, and sometimes an inscription may be made in Gothic lettering, but this is the exception rather than the rule, as classic lettering is more often demanded by modern practice.

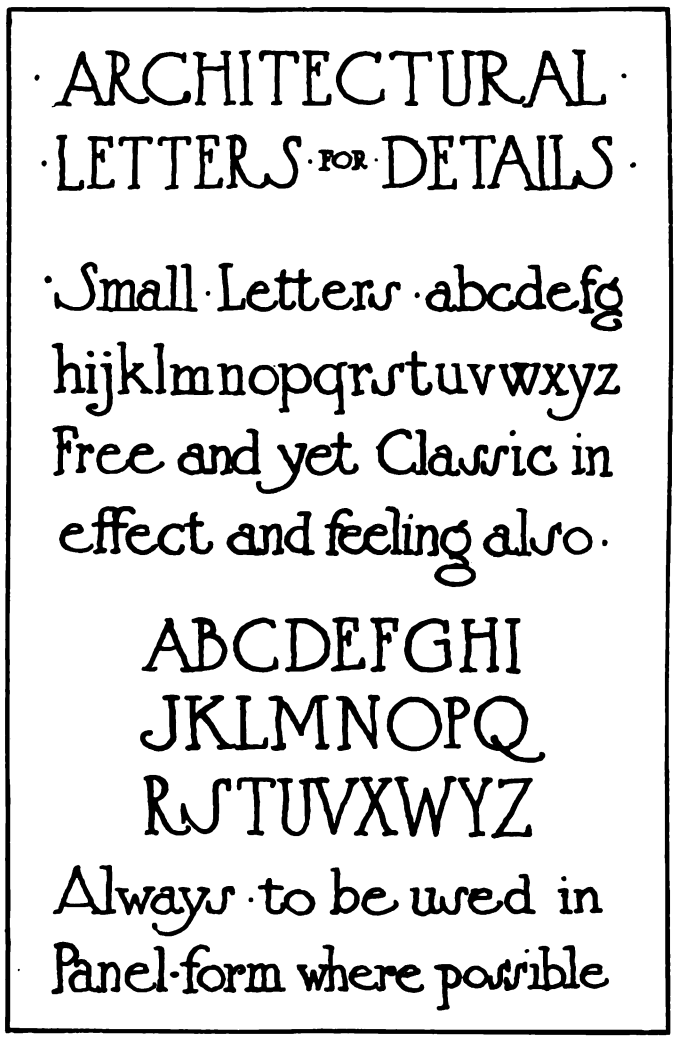

FIGURE 1.
PANEL OF LETTERING FOR DETAILS BY F. C. B.

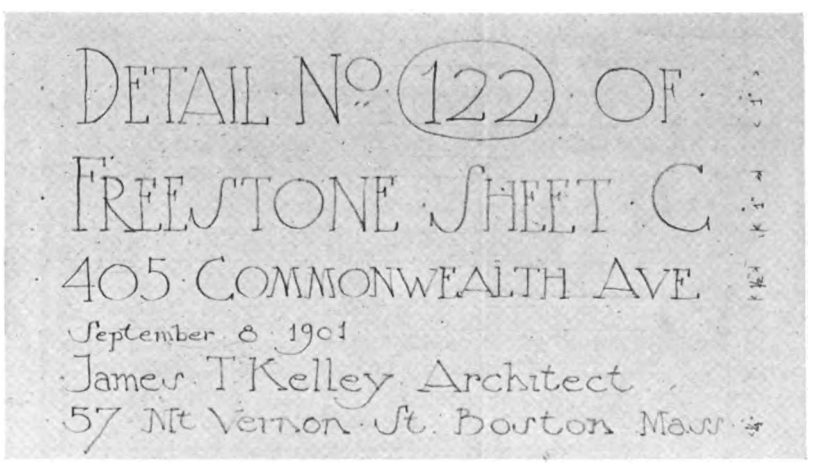

FIGURE 2.
TITLE FROM DETAIL SHOWING LETTER IN ACTUAL USE: BY F. C. B.

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On the more finished drawings a classic alphabet is employed to advantage. It may be some of the examples already discussed and illustrated, or any other of the good standard forms, that may be taken for the model upon which to build the letter most applicable to the purpose required. Either a solid full-bodied letter or the outline may be used, according to the weight or tone of the drawing. The size, character, weight and spacing of the lettering should always be adapted to the drawing.

A somewhat formal character is also required for the lettering of the ordinary office quarter scale plans and elevations. That is to say, the more nearly square form of the classic letter is to be preferred to the less evenly balanced and bizarre shapes sometimes used.

The lettering of three-quarter scale interior drawings is generally carefully done, as such work is submitted for the approval of the client. And furthermore, experience teaches that a neat and careful drawing is less subject to criticism than a slovenly one. Exterior studies at one half or one inch scale, when only intended for construction purposes and the use of the workmen are often very carelessly lettered. But the least care of all is generally given to titles and notes on full sized details.

The ordinary way of lettering a detail is to place the T square to receive and stop the down stroke of the pencil and then hastily rush a line of lettering along its length. The result is a row of sloping characters all having a heavy and abrupt dash across the lower end where the pencil struck the T square and slipped to the side. By using the square as a guide to the eye only, and stopping the letters while free from and above it, it is quite possible to make very plain and distinct lettering. But it is simpler and better still to make one or two light guide lines for the letters and work to this as in other lettering.

Careful and exact lettering takes time, and that to an extent that is called unnecessary when "wasted" on details. So it is a question of importance to decide upon a style that will combine the many necessary good points with none of the possible bad ones. It should be easy and rapid to letter, of good form and easy to read, simple and distinct, capable of use at large or small size, and if possible, decorative and artistic. I have shown (Fig. 1.) an alphabet of capitals and small letters that is offered for use on details in the hope that it may, in part, solve the problem. It answers all the above requirements and is, in addition, founded on the general classic form, so that it will assist, rather than retard, in acquiring a command of this useful style. And as a further advantage it will be found that it will vary enough (the letter being rather free in shape) not to become tiresome after long use.

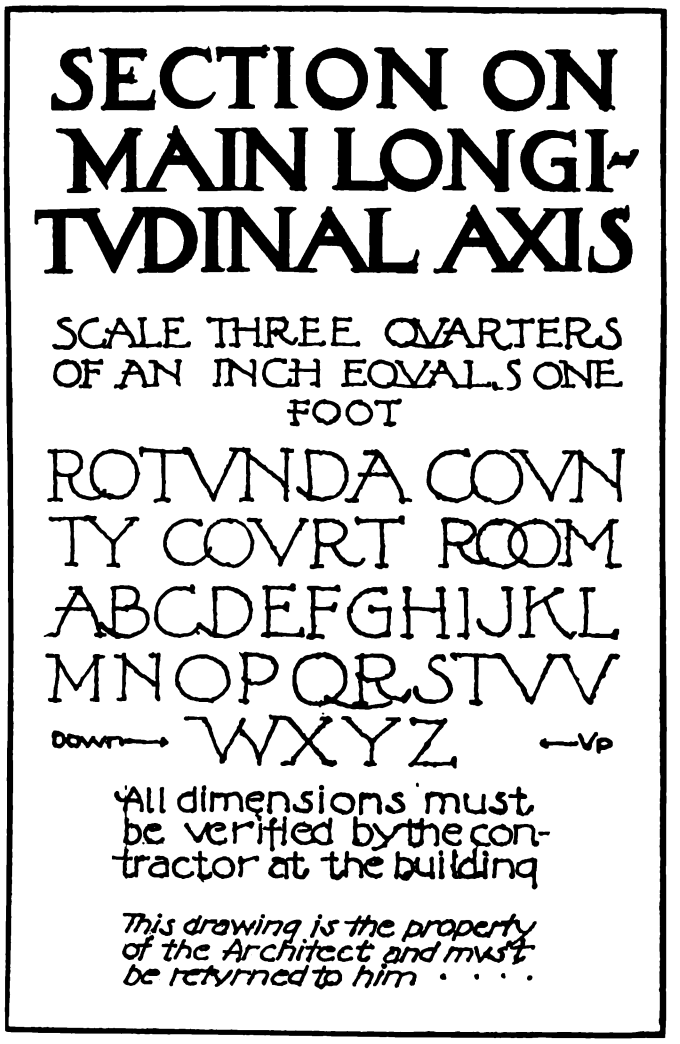
SECTION ON MAIN LONGI- TVDINAL AXIS
SCALE THREE QVARTERS OF AN INCH EQVALS ONE FOOT
ROTVNDA COVN TY COVRT ROOM
ABCDEFGHIJKL MNOPQRSTVV
DOWN
WXYZ
VP
All dimensions must be verified by the contractor at the building
This drawing is the property of the Architect and must be returned to him . . . .

FIGURE 3.
PANEL OF LETTERING BY ALBERT R. ROSS.

FIGURE 4.
PANEL OF LETTERING BY H. VAN BUREN MAGONIGLE.

This is a desirable qualification for a letter which is to be employed so frequently as it would be upon details. After the draughtsman has become more familiar with it he will unconsciously modify it more or less as he may find necessary, and cause it to respond to his personal traits or usage. While founded on the Roman capital it is nevertheless so free that exactness is not essential and speed in lettering is easily attained when once the form is mastered. The practice bestowed upon this alphabet will not be wasted for it will all help in acquiring the mastery of other and more difficult alphabets. The smaller letters are the same in shape as those best suited for the less important, or note lettering, on plans and scale drawings. This lettering when used on details gives a dignified as well as picturesque and decorative effect, and can be made very quickly,—more so than any other style that I have ever tried for the purpose. In Figure 2 is shown the title from a detail, as an example of placing and arrangement in actual use. The narrowness of this letter, as well as the thinness of the line composing it, makes it desirable to group the lines of words in the form of a panel or block. The letters, as well as the words, are placed close together, avoiding the appearance of crowding, and the lines are filled out like a page of type. However, as the panel form is much to be preferred for details, this is to be considered, not as an objection, but rather as another instance of the unusual fitness of the alphabet to this particular use.

Again both the large and small letters can be made at almost any desired size. They do not require accented or broadened lines, as the effect depends entirely upon the form and distribution of the letters. The form should therefore be thoroughly understood before any experiments are attempted with it. The pencil, which is used for detailing, like the stylus naturally makes a line of even width, but one which has more freedom and color than that of the steel instrument. The pencil should be fairly soft, and held in one position so that the line may be as broad as the wear upon the lead will allow. This is especially true of the larger lettering, for the line should be heavier and wider as the letter increases in height. The lightness, and consequent narrowing of the form of the letter—a strong contrast to the Roman alphabet from which it is derived, and in which the letters were constructed to fill a square—throws out more prominently the difference between the round letters and the remainder of the alphabet. Therefore the rule for the classic form should be reversed, and instead of making the round letters a little higher and larger than the rank and file, they should be made slightly smaller. In making this statement I fear I am laying myself open to a possible

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charge of inconsistency (and an alphabet should never *show* any inconsistency in its form); but I can only say that the pen and eye themselves, suggest this inversion of the rule. This will make the C, G, O and Q come inside and free from the guide lines. Pencil guide lines at both top and bottom of the letters will be found necessary, even in tracing from a line of lettering beneath, as without this guidance the tops and bottoms of the letters will show more or less ragged. These same suggestions, as regards the treatment of the round letters, will apply to all lettering formed of a thin even pen line, without accent or broadening.

Consistency is a virtue in lettering as well as elsewhere. The style of letter once decided or adopted, it should be adhered to for the remainder of a plan or set of plans. This may be carried even farther with advantage. The plan of each floor should be placed in the same position on the cloth sheet as the others. The title lettering and that denoting floor and scale should also occupy the same place on each plan. The entire set of plans should present a uniform and neat appearance in this respect. The position of the crossbar once determined for one letter, it should be retained for all the others. The serif, or spur used to finish the ends of the horizontal lines, should be perpendicular in all the letters, or if sloped, it should be at the same angle wherever used. And as regards the tail of the R:— when placed against a square letter the length of the tail should be restrained; while against an O or an I, or at the end of a word it may be lengthened and ended with a little flourish if desired; but a due regard for the structural family relationship of the letter must be retained. This does not mean that a little latitude regarding the grafting of a feature from one alphabet upon another may not be allowed; but such transposition, when made, should not *appear* foreign; it must seem an integral part of the letter or alphabet itself.

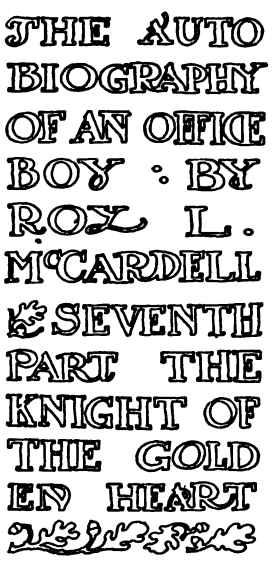

FIGURE 8.
LETTERING BY ORSON LOWELL.
From heading in Truth.

Figure 3 shows a panel of lettering by Mr. Ross, of Ackerman & Ross. It gives the letter used for the principal title, that for denoting the scale of the drawing, the size for room titles on the plan, and finally the note small-letter. This makes a very comprehensive and valuable sheet. It should be compared with the two drawings made by Mr. Ross for the first part of this article, published in the August issue of the REVIEW. The relation of the system for laying out large letters, to the principal letter shown in this sheet, will be instructive to the beginner, while the sub-title to that same drawing is only a more exact use of the letter that is here indicated for the separate room titles.

The panel lettered by Mr. Magonigle (Fig. 4) shows a different treatment of the same type of letter. Mr. Magonigle's panel has the additional interest of showing the conventional indications of materials employed on drawings in New York practice. The panel marked (T.C.) Terra Cotta should have a grey wash over it to indicate the material on drawings of elevations.

The panel of lettering by Mr. Briscoe (Fig. 5), hardly gives an idea of its effectiveness as used on plans. The small letter is frequently made very large, twice as large as here shown, and lends itself to linking up with its fellows in an especially effective manner. This is indicated in the o, and r, of "floor," at the bottom of the panel, while the letter n is often run to a point at the top, instead of being rounded off as is the more conventional manner. This letter is very legible and attractive from its effect of variety.

The panel shown by Figure 6, from the pen of Mr Bragdon, is to be commended for its simplicity, unpretentiousness and legibility. The numerals are distinct and clear, a point of some importance in figuring plans, while their harmony and relation to the letters is unusually good. Sloping the letter in this way also allows of a certain economy of space, as the same letter, if set upright, would seem narrow and would require more width at the base. This letter could be made with a good deal of speed and certainty, and might be used on details as well as scale drawings.

The next example (Fig. 7) is by Mr. C. D. Maginnis, and shows the effectiveness of a letter with wide spacing. Observe the result obtained by placing the unimportant lettering in the midst of the title, and the distinction made by using accented lines only on the more important portions. The thin line used in the fourth and fifth lines makes them of secondary importance to the heavier letters below, although they are of the same height and form. If the same weight of letter had been used for these two

FIGURE 5. PANEL OF LETTERING BY H. F. BRISCOE.

FIGURE 6. LETTERING BY CLAUDE FAYETTE BRAGDON.

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lines, and the letters had been spaced still further apart than in the other lines, the same grade of color could have been obtained, but with a certain loss of unity in the whole panel. This illustration will also show the reason previously referred to for keeping the round letters smaller than the others when using a thin line. Mr. Maginnis chooses to break the regularity of his lines of lettering by making these round letters larger, and as a result they seem more important than the narrow letters on each side of them. If an O comes after an E, for instance, the O and the white space within it is so large that the eye is disposed to hurry over, almost to skip, the narrow E on account of the prominence of this white.

Figure 8 is from the pen of Mr. Orson Lowell, a decorative illustrator with a short, clear, nervous stroke of the pen that gives a delightfully crisp effect to his drawings. This same feeling is much in evidence in his lettering. One can imagine it being sketched out freely with a stick of charcoal at arms-length, in much the same way that a design for ironwork might be studied. As a matter of fact it is probably drawn in with a very free and loosely held soft pencil, allowing the letters to suggest their own connections and forms. Mr. Lowell's lettering has a decorative and distinct squareness and freedom, almost originality, of shape possessed by no other artist's work. Some suggestions may be taken from this letter for the treatment of outline letters in architectural practice.

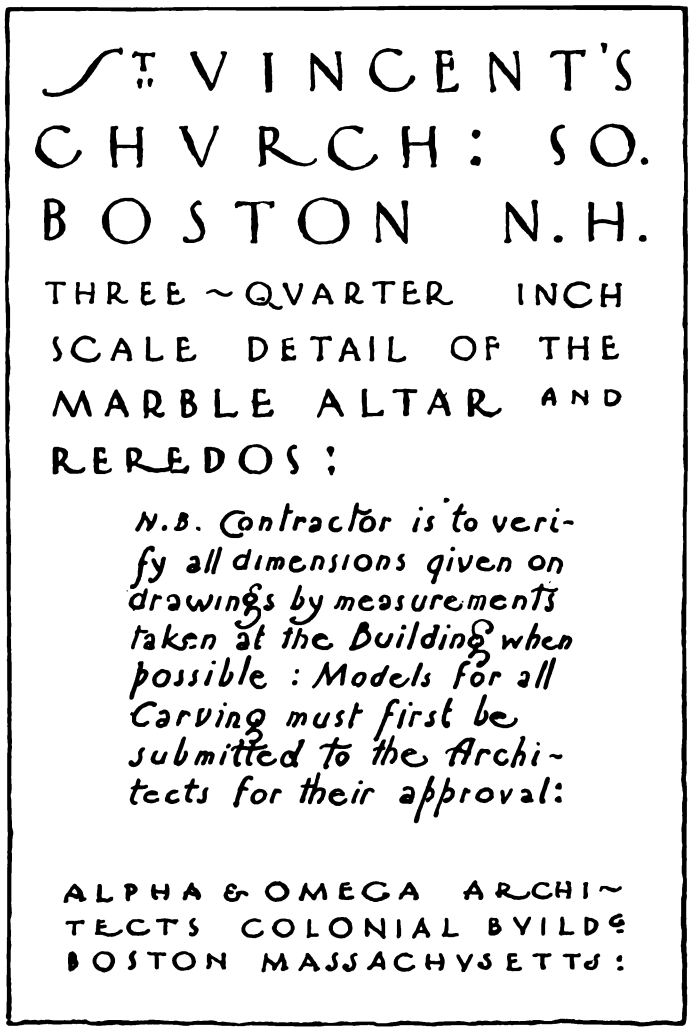
ST. VINCENT'S
CHVRCH: SO.
BOSTON N.H.
THREE ~QVARTER INCH
SCALE DETAIL OF THE
MARBLE ALTAR AND
REREDOS:
N.B. Contractor is to verify all dimensions given on drawings by measurements taken at the Building when possible: Models for all Carving must first be submitted to the Architects for their approval:
ALPHA & OMEGA ARCHI~
TECTS COLONIAL BVILDG
BOSTON MASSACHVSETTS:

FIGURE 7.
PANEL OF LETTERING BY CHARLES D. MAGINNIS.

The interesting panel of lettering shown by Figure 9, while too exact and painstaking to be available for regular office use, is a very beautiful form, and, by still retaining its characteristics, might be adapted and used with good effect on many office drawings.

Figure 10 shows a set of capital letters that may be effectively used for titles. To retain the typographical squareness of form they require two strokes of the pen to make the broad lines, and the accents on the curved or round letters. This takes more time and trouble than is usually bestowed on even the principal title for unimportant drawings. On important work, of course, this extra time is well expended. The principal letter shown in Figure 3 requires an outline and filling to complete the letter, which would take more time than a second stroke on the heavy lines alone, as is necessary in this case.

One of the most individual letters in the remaining illustrations is that used by Mr. J. A. Schweinfurth. The small reproduction (Fig. 11) gives a good idea of the quality of this letter. It is especially effective when spaced wide, thus allowing its almost Greek feeling to be more apparent. I know of no other letter in which this feeling of Greek simplicity is so strong, and this despite the fact that the letter is constructed on quite Roman lines. I believe it is largely in the spacing and evenness of line that this feeling is produced. The small plans, and especially the title on the perspective of the stable at Cohasset, published in the September issue of the REVIEW, show how this letter is used in office work.

A lower case alphabet suitable for making small notes on plans is difficult to find. I know of no directly derived letter for this purpose in general use, save the one adapted from the ordinary small type of our contemporary book or newspaper. There is also a minuscule letter that has been evolved from our ordinary writing hand. If sufficiently plain and exact in form this is not objectionable save that it is rarely artistic and has a very informal effect somewhat at variance with the larger capital letter. Besides, it is very likely to degenerate into merely careless writing. It is of some such form that much of the engineering small lettering is descended, although the engineer seems to have developed it solely with an idea to its plainness of form and with an utter disregard of any artistic possibilities. Mr. Maxfield Parrish writes in a half printed, half written form of this style, which shows an exact and almost typographical regularity. Each letter has the careful and exact repetition of form obtained by the use of type, and this gives a formal effect that is not the usual attribute of a writing hand. But his writing, while suggestive, is not so applicable to the draughtsman as this bit of offhand printing which is very nice in effect and would do excellently for a letter to be used on details. (Fig. 12.)

Next is reproduced a plate to show a form of small letter (Fig. 13). This, or a similar alphabet, is the basis for all the small letters in use in architectural offices throughout the country. The only difference would be in favor of the example shown. It is a very effective letter by Mr. Edward Penfield, and shows how distinction may be added to even the most hackneyed and unregarded forms. The continued disregard of the possibilities of the small letter by the modern artist seems to be a survival of the Roman custom of using capitals only, in their monumental work. But such an interesting panel as this, suggests the possibilities latent in the small letter and awaiting development at the hands of those endowed with the ability to see them. Mr. Orson Lowell, in recent drawings and headings for *Truth* (some as yet unpublished), has begun to use the small letter with the delightful originality which might have been expected. He seems to have a fresh outlook, quite apart from the conventional, which produces forms entirely new and yet to be instantly recognized.

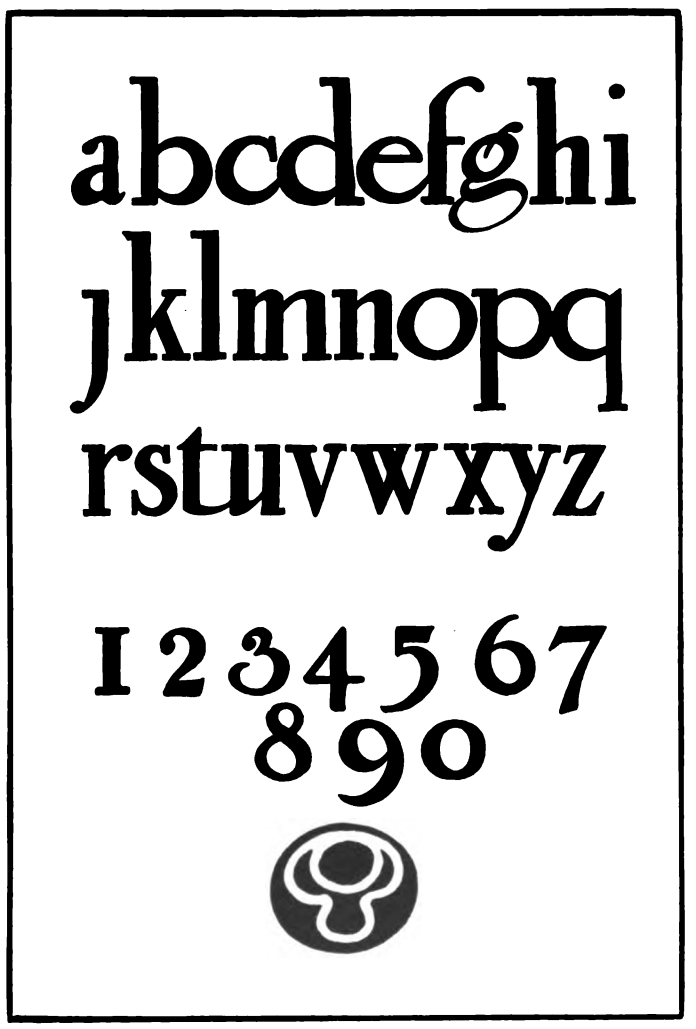

FIGURE 13.
PANEL OF SMALL LETTERS BY EDWARD PENFIELD.

The small letter by Mr. Crane (Fig. 14) is instructive from its logical construction and line. This letter may be written off with great speed. It is not suited to architectural work in its present form, but the principles displayed must be inherent in every letter intended for rapid use, and are a direct outgrowth of the limitations of the instrument employed.

Although the Black letter, or Gothic, is seldom required on office

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FIGURE 9.
LETTERING FROM DESIGN BY A. B. LE BOUTILLIER.

drawings, still there may be occasions for its appropriate and effective use and it seems well to consider it briefly. Most of the good Gothic lettering is German, though this form, as well as the rounder Black letter, were also made in Italy, France and England. The Black letter, so called from its preponderance of black to the page, is very decorative. The accented and broad lines are readily accounted for, as their gradual evolution from the round Roman style is quite evident. Holding the quill in the position for lettering easily and rapidly in this style, the shaping of the Gothic large or small S, for instance, is soon traced. One word of warning should be given: the Gothic versal or initial capital should not be used *except* as an initial, never in forming a complete word. It is essentially unfit for the purpose and was never intended to be used in this way. Yet it is not unusual to find over the entrance of some "flat building," a long name (generally in English) fearfully and wonderfully made in very German Gothic capitals. It is only the supreme disregard for precedent on the part of the designer that attracts our notice, and it is a mild curiosity as to the possibility of deciphering the name that furnishes us with the patience to stop and study it out.

In order to make the accompanying examples of the most practical use, they are nearly all reproduced at the same size as the originals and therefore at about the same size that the draughtsman would employ upon an actual drawing in his office. Almost all students of lettering and illustrations disregard entirely the reduction which is given to all reproduced work. This causes them to start their work upon an entirely false basis, both as regards strength of line and finish of technique. An illustrator soon finds the proportion of reduction best suited to his particular method of work. Custom varies greatly here, but it is safe to state that one-half the work is done for a reduction of half its width, or to one-quarter of the surface area. The work of Mr. Joseph Pennell, to cite an instance that should be well known to all draughtsmen interested in their profession, is often reduced many times more than this. Often a published cut is only a couple of inches wide, where in the original it may have been a foot or more. This means that its surface area is only about one thirty-sixth that of the drawing. The ratio of its loss of interest for the student is much higher, as it is correspondingly difficult to study or appreciate the treatment and technique of the artist.

The examples of practical office lettering shown are not intended to be exhaustively representative. Doubtless there are many more as interesting and varied types; but these few at least indicate the better forms in use in different sections of the country. There are enough to make a basis for further study by the beginner in search of the best letter for his own use and for future adaptation. By adaptation is not meant mere elaboration. Nothing is so senseless and injurious to the effect of lettering as the addition of a lot of quirks and quavers with no structural or artistic significance. It seems especially hard for the student to restrain this tendency when making the small letters commonly used for notes on a tracing. Their small size and apparent unimportance helps to this unfortunate result, while the frequent circles necessitated in the construction may also make them harder for the tyro to conquer; but the same rules, if followed, will eventually bring success with these, as well as with the capital letters.

Good lettering comes easily to very few, and then requires a natural artistic sense in the individual. The barest line drawing may display artistic feeling as well as the most elaborate painting. The drawing for the "Maine" monument reproduced in the October REVIEW shows this admirably. With no lettering, no foreground nor background, and no accessories of any kind, the plate is still a notable piece of draughtsmanship. It takes long experience to obtain such command over the pen as is here shown, but one working appreciatively will unconsciously steady his hand and train his eye, while the pleasure derived from a well done drawing sufficiently repays the artist for the pains taken in rendering it.

The draughtsman having an ambition to become a better workman and of more value to an office, must become proficient in rapid and good, if not artistic, lettering. The lettering of most drawings should, by rights, be done by the younger workmen. It requires less knowledge of a technical and specialized nature than the other work in an office, and does not involve the responsibility which a beginner will not and cannot take. And yet it generally happens that a designer, one of the principal men of an office, has to give his time to lettering the drawings about the appearance of which he is particular, simply because he dares not risk them in the hands of an unlettered assistant.

Lullaby · Bacchantes ·
Julius · Cæsar · ax-
iom · Symbol · Beauty
Joy · dew · ecstasy · s
Quake · Truth · sheen
Doubt · Pygmy · Crypt ·
Gift · Fay · Vow ·

FIGURE 14.
LETTERING BY WALTER CRANE.

Frank Chouteau Brown
19 west Cedar street.
Boston

FIGURE 12.
CURSIVE LETTER.

·WORKS·IN·GENERAL·
·LITERATVRE·
·PVBLISHED·BY·
·LITTLE·
·BROWN·
·AND·
·CO·

·254·WASHINGTON·
·STREET·BOSTON·
·MDCCCXCV

FIGURE 11.
PART OF COVER BY JULIUS A. SCHWEINFURTH.
From Catalogue of Little, Brown & Co.

ABC
DEFGHI
JKLM
NOP
QRSTUV
WXYZ
&

FIGURE 10.
SET OF CAPITAL LETTERS.

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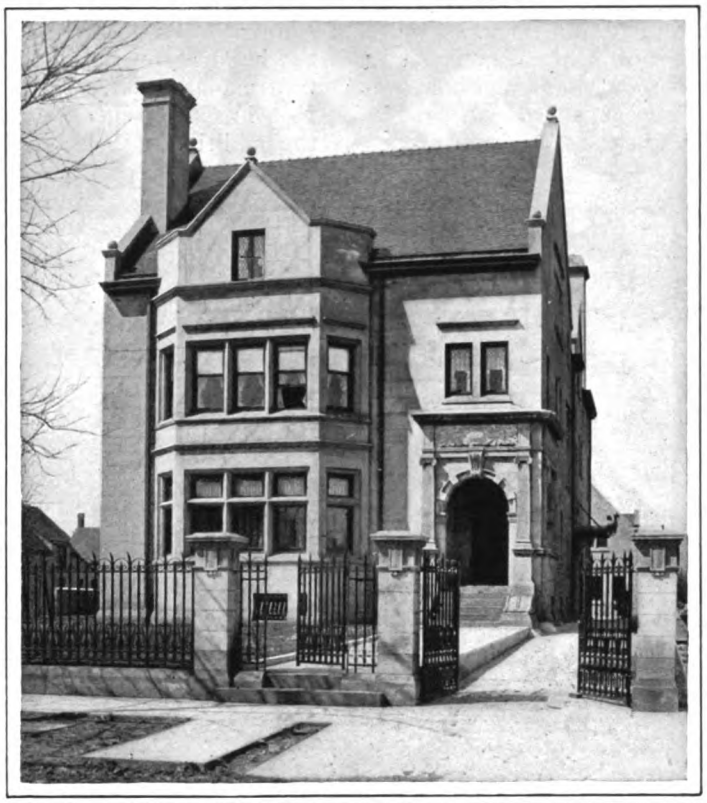
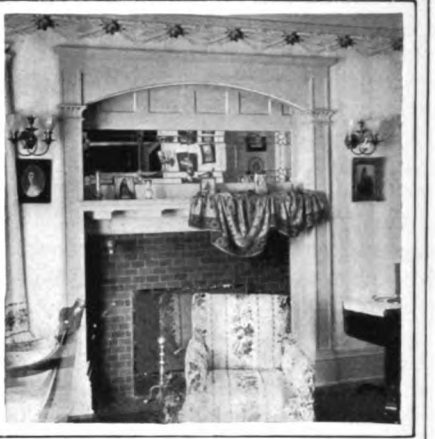
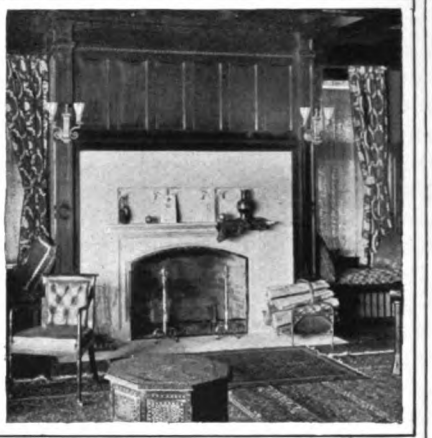




Residence of E. M. Barton, Esq., Greenwood Ave., Chicago
FROST & GRANGER, Architects



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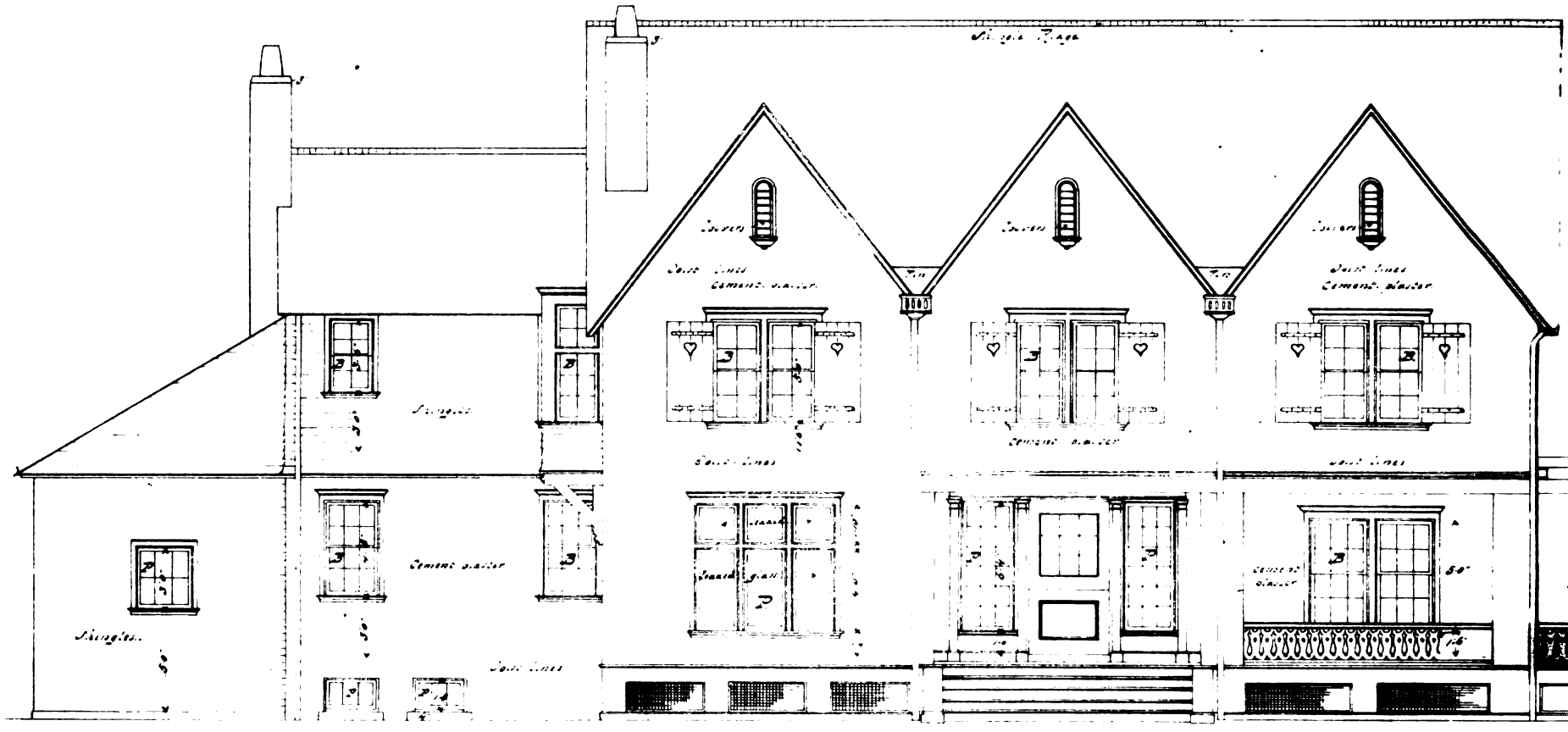
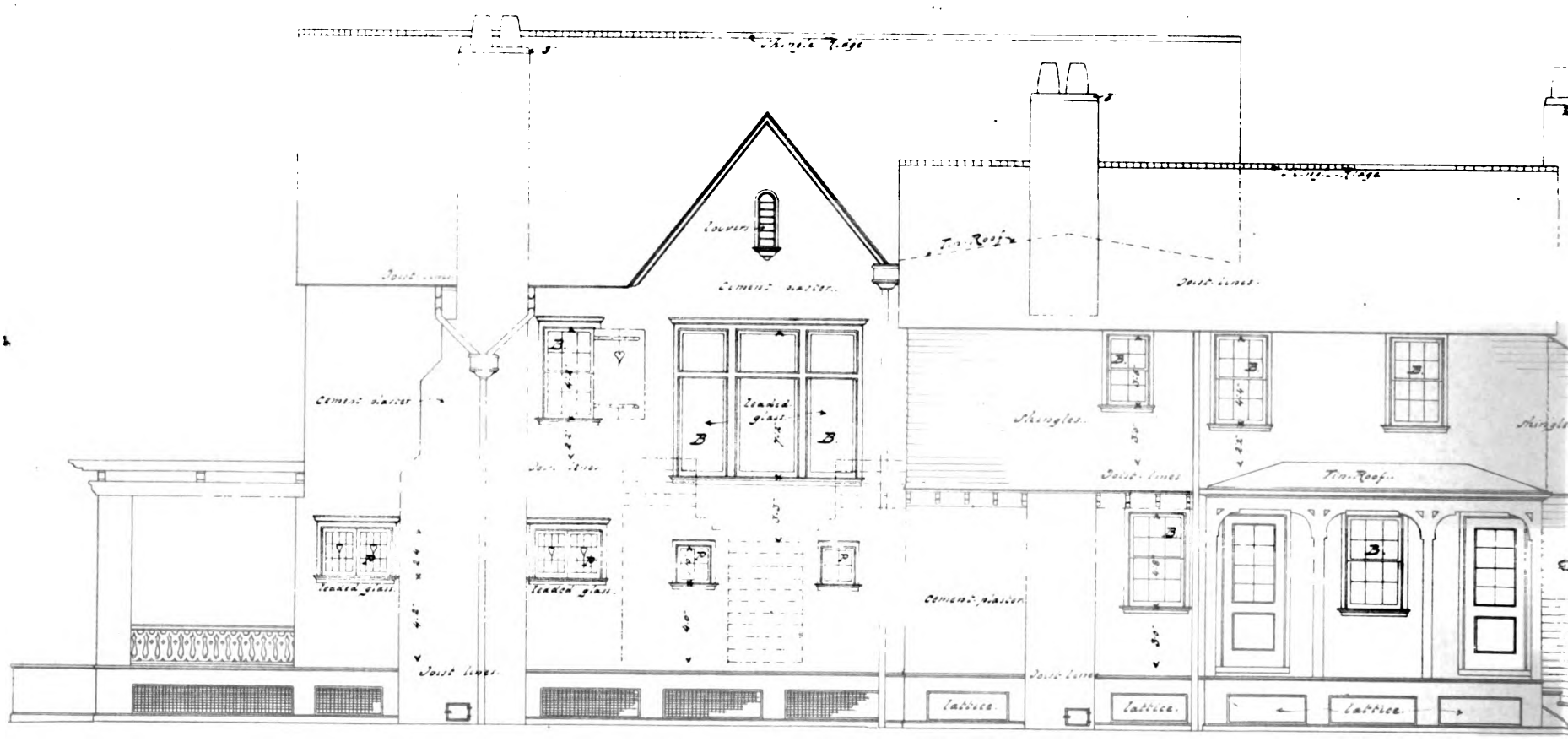


WEST ELEVATION.



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EAST ELEVATION.

SUMMER HOUSE FOR A. B. DU PONT,

ALPHEUS W. CHI

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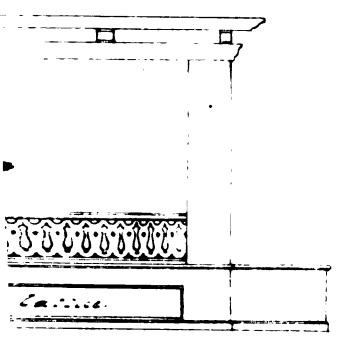
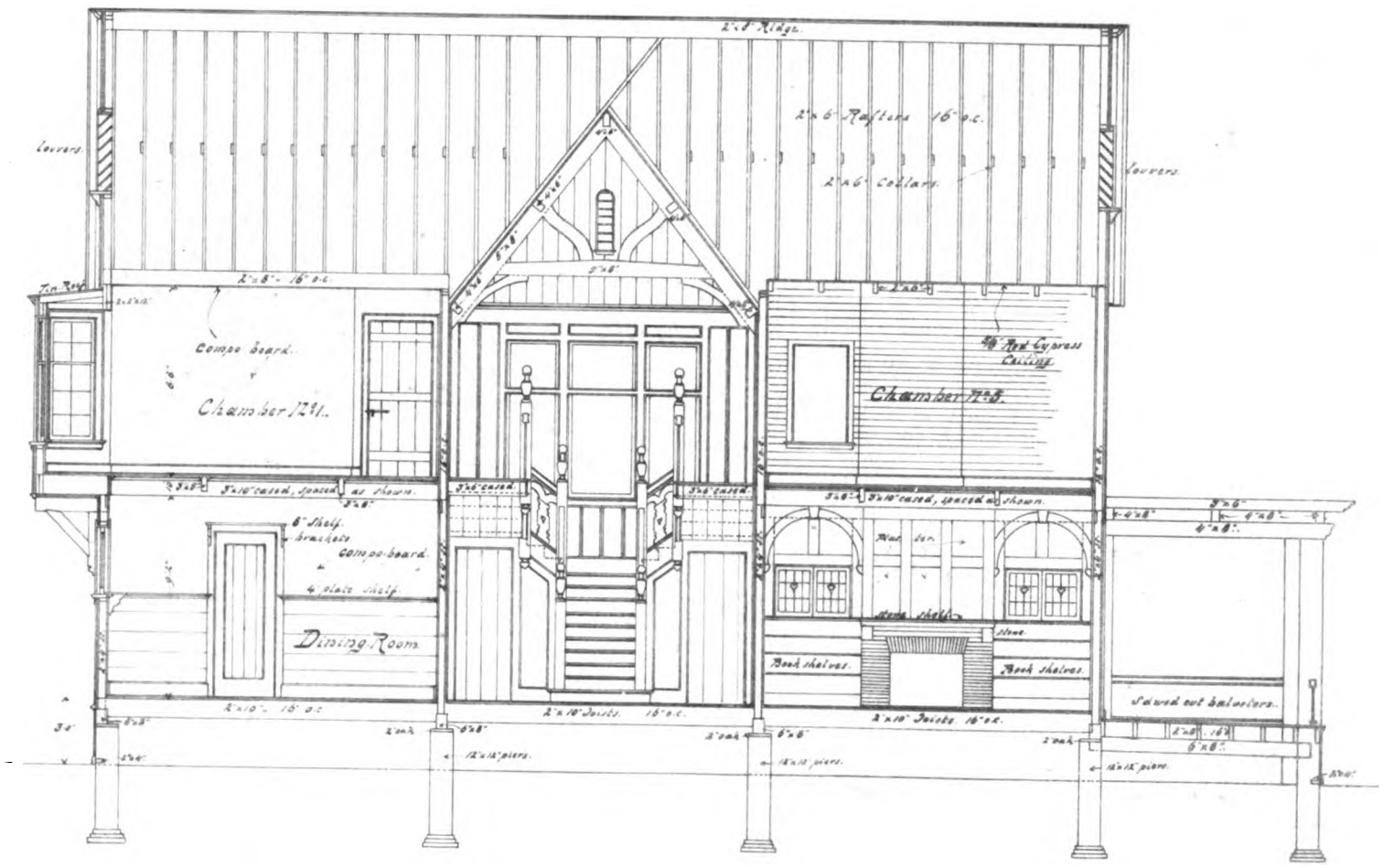
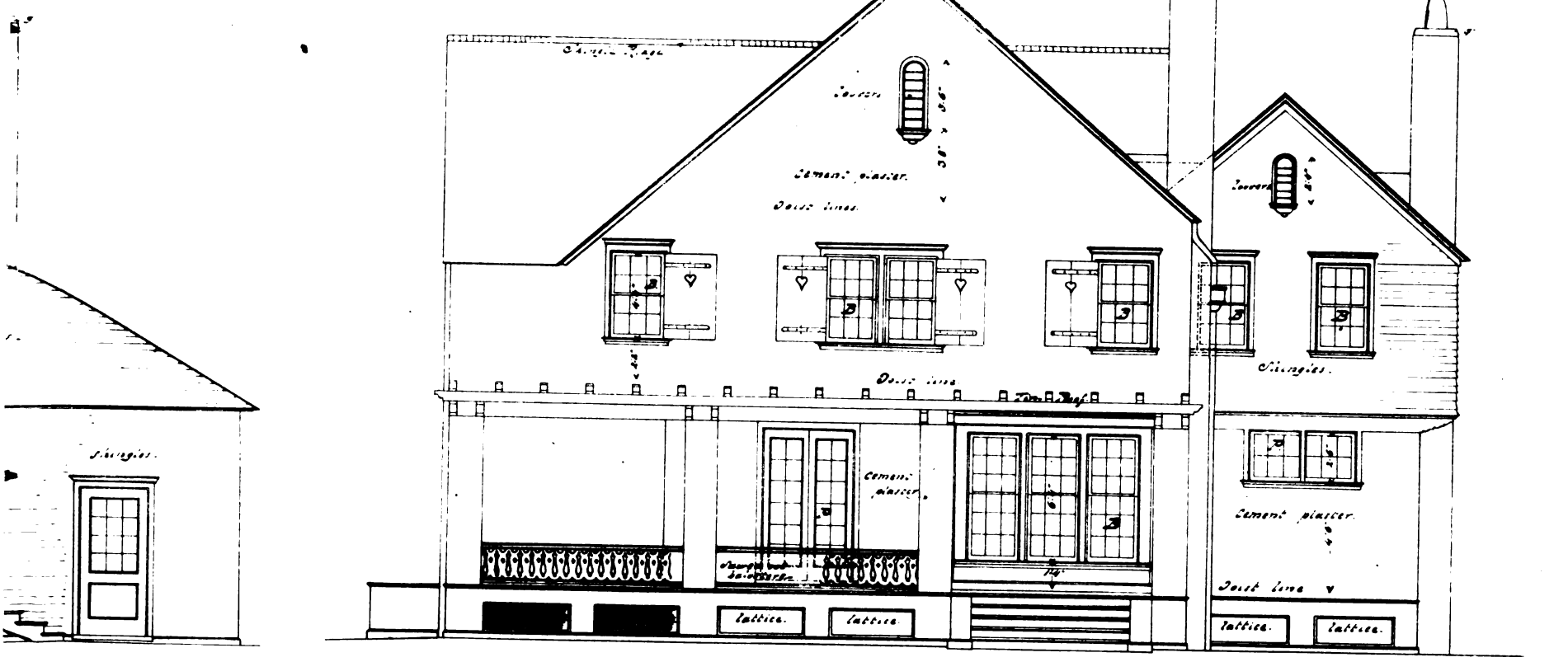




SECTION.



SOUTH ELEVATION.

T, ESQ., GROSSE POINTE FARMS, MICH.

HITTENDEN, ARCHITECT.

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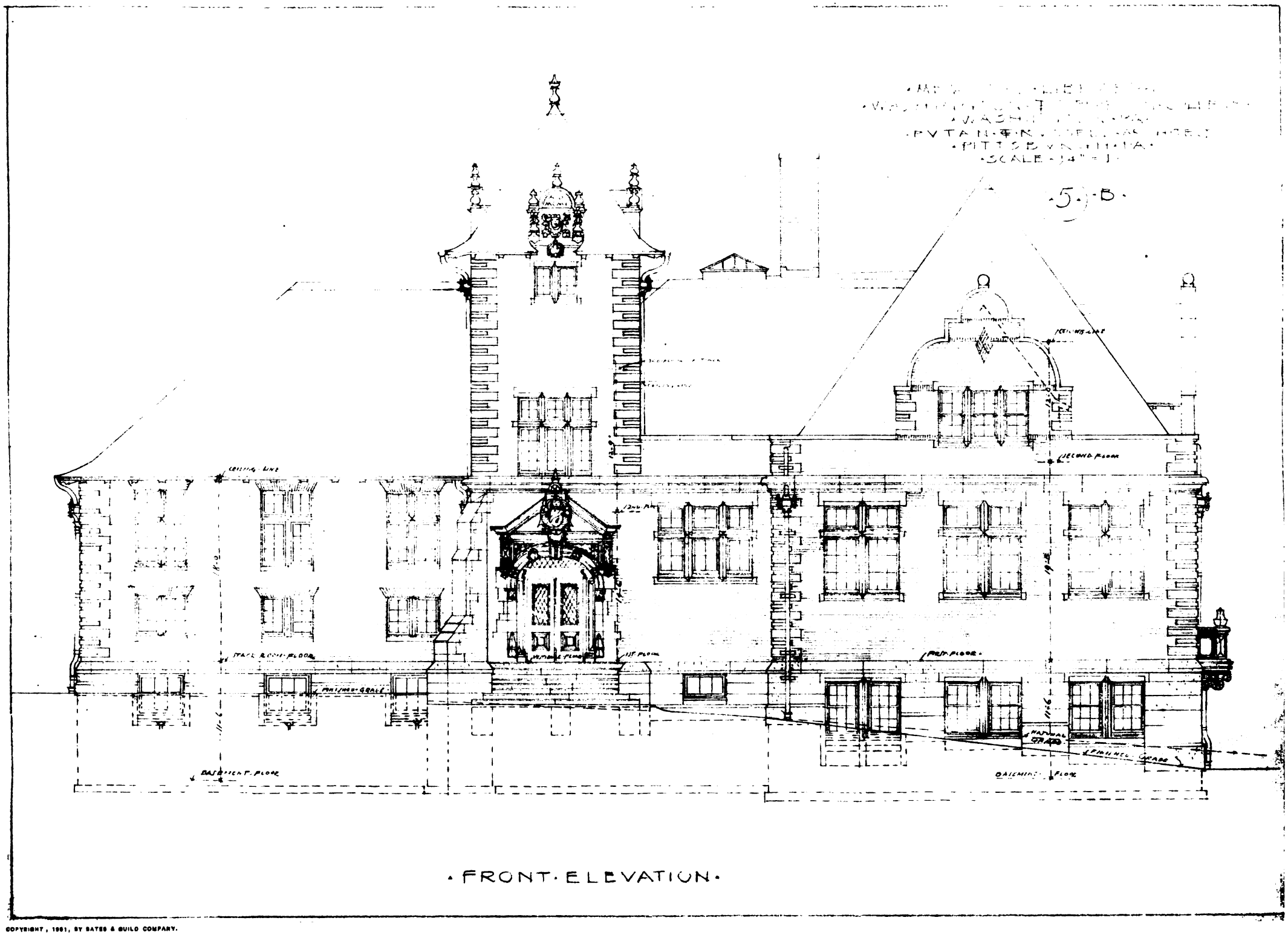

FRONT ELEVATION.

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RUTAN & RUSSELL, ARCHITECTS.

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WASHINGTON AND JEFFERSON COLLEGE
WASHINGTON, PA.
RUTAN & RUSSELL, ARCHITECTS.
SCALE 1/4 = 1'-0"
6. B.

COLLEGE STREET ELEVATION.

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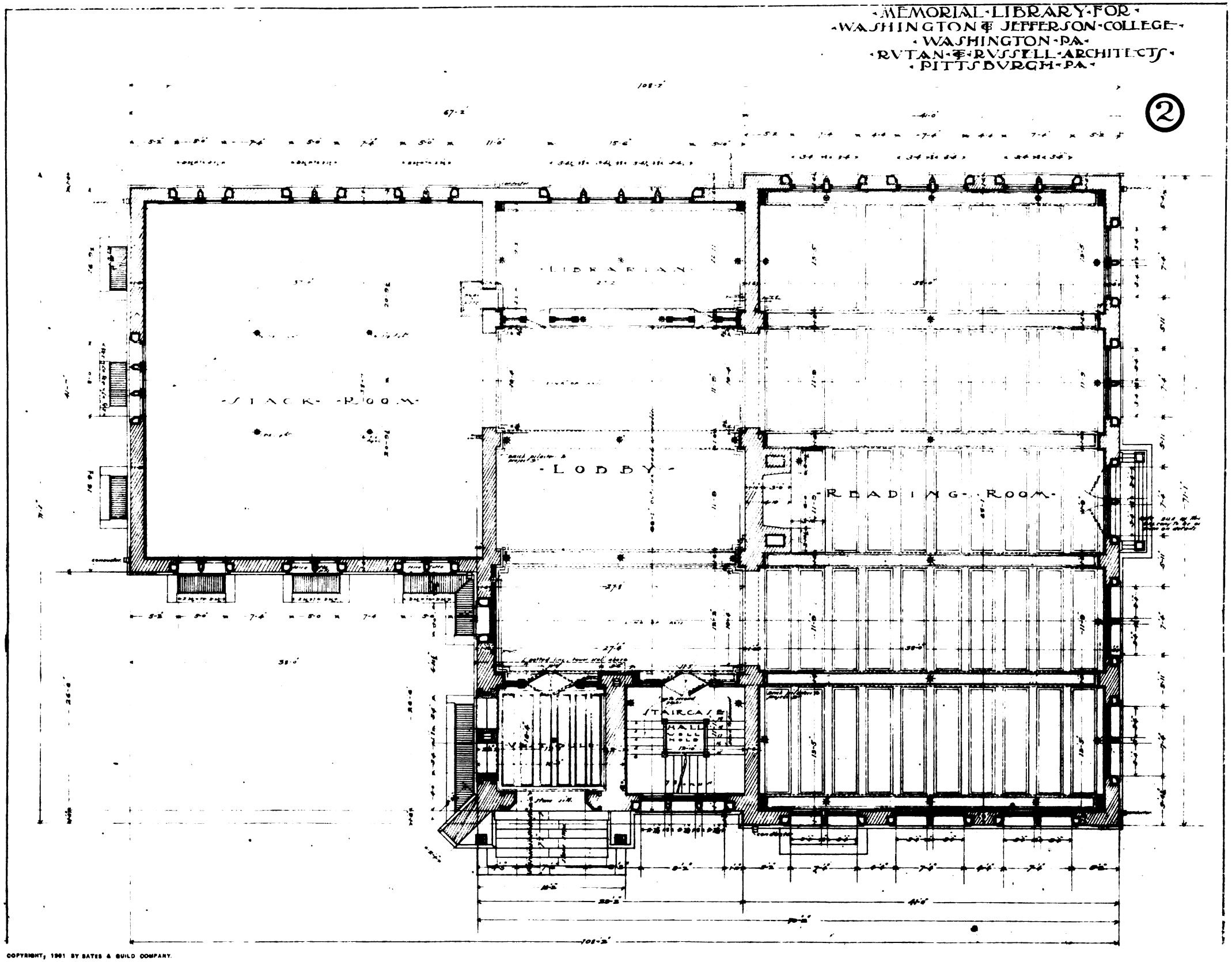

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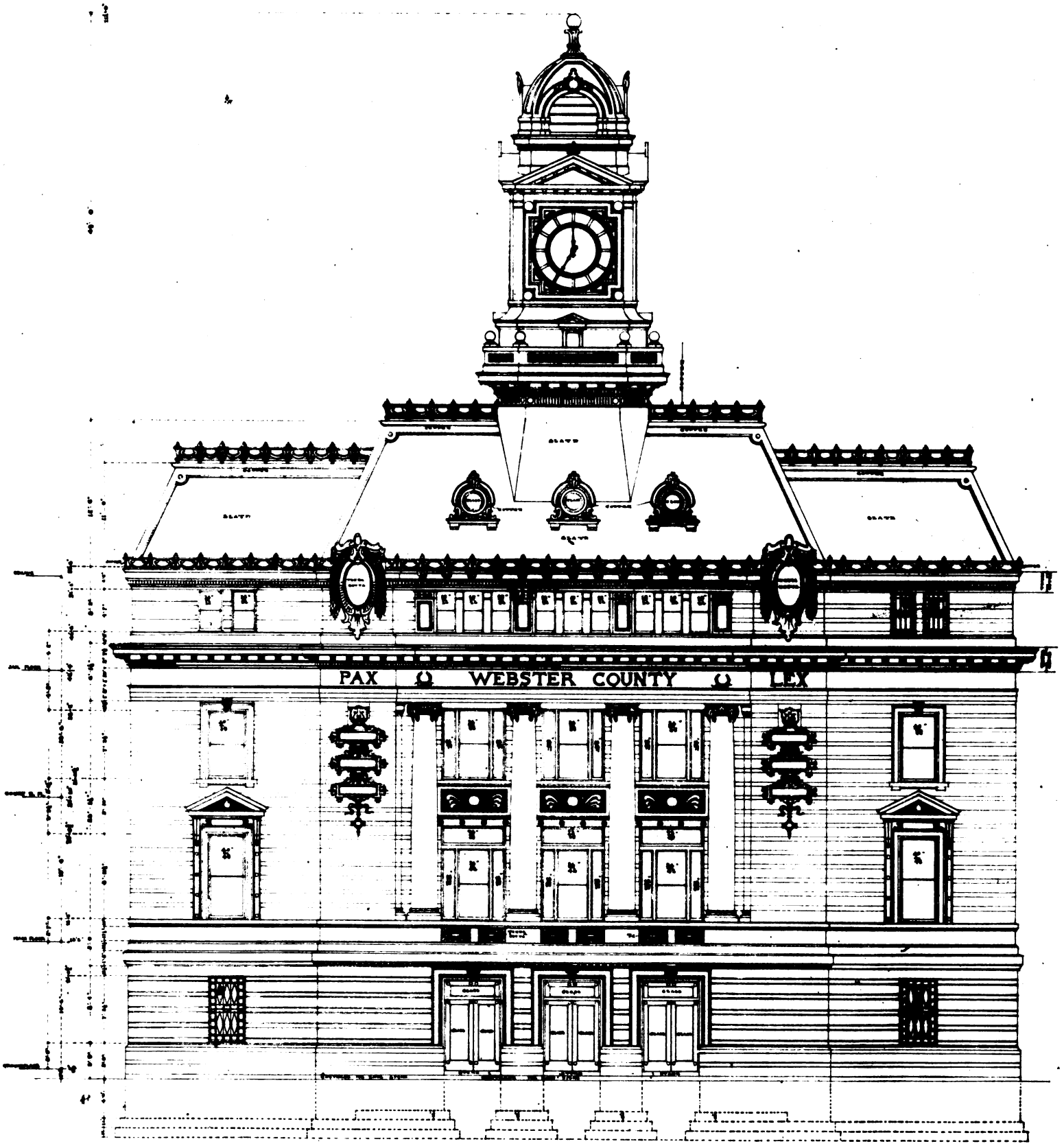

NORTH ELEVATION

WEBSTER COUNTY COURT HOUSE
FT. DODGE IOWA

H.C. KOCH & CO. ARCHTS.
MILWAUKEE - WIS.

7

SCALE 1/8 INCH = 1 FOOT

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FRONT ELEVATION, COURTHOUSE AT FORT DODGE, IA.

H. C. KOCH & CO., ARCHITECTS.

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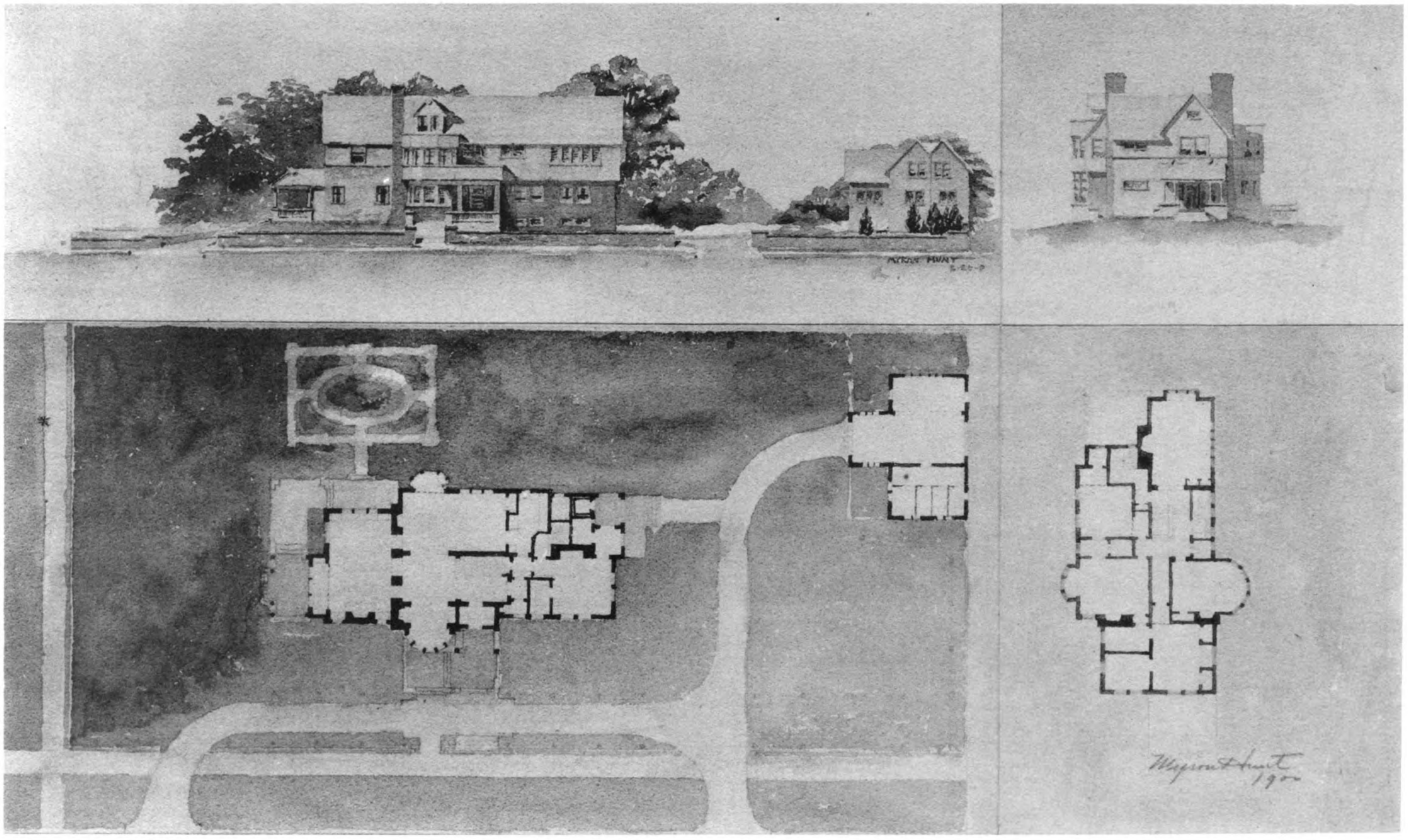

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PRELIMINARY SKETCH FOR HOUSE IN EVANSTON, ILL.

MYRON H. HUNT, ARCHITECT.

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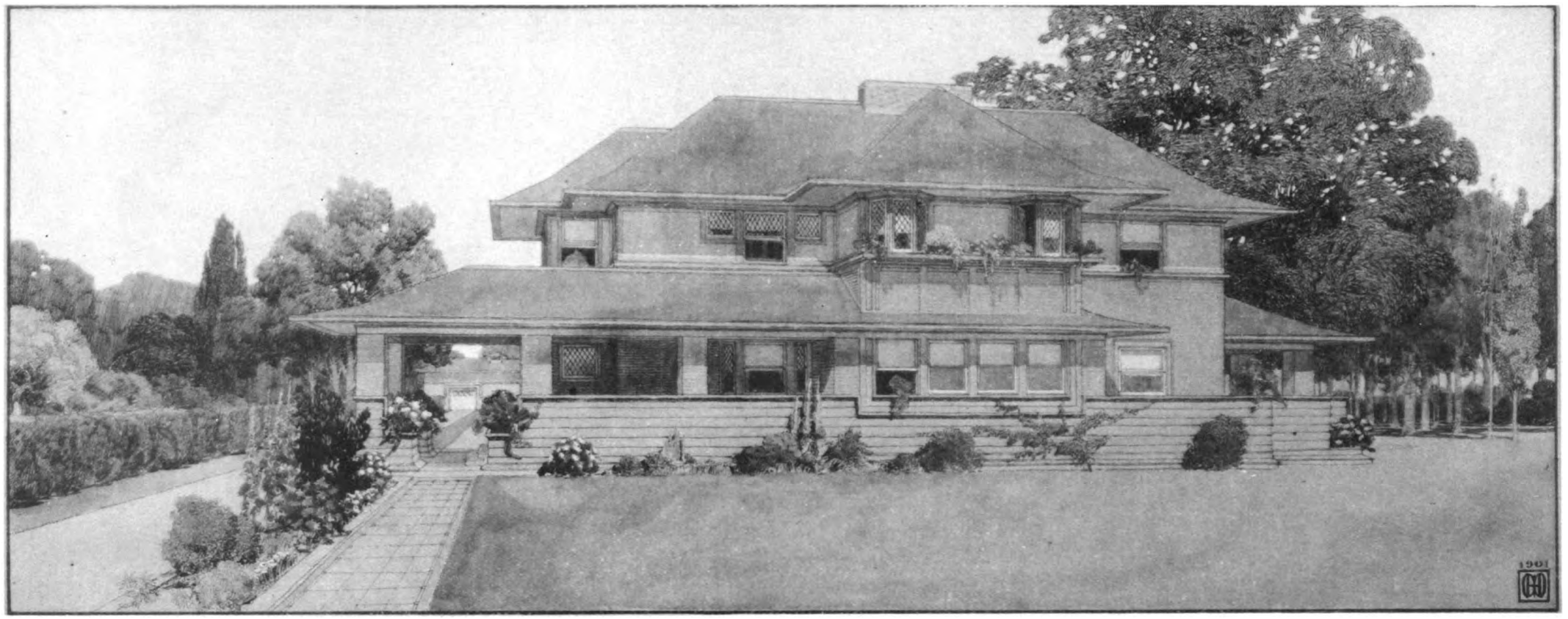

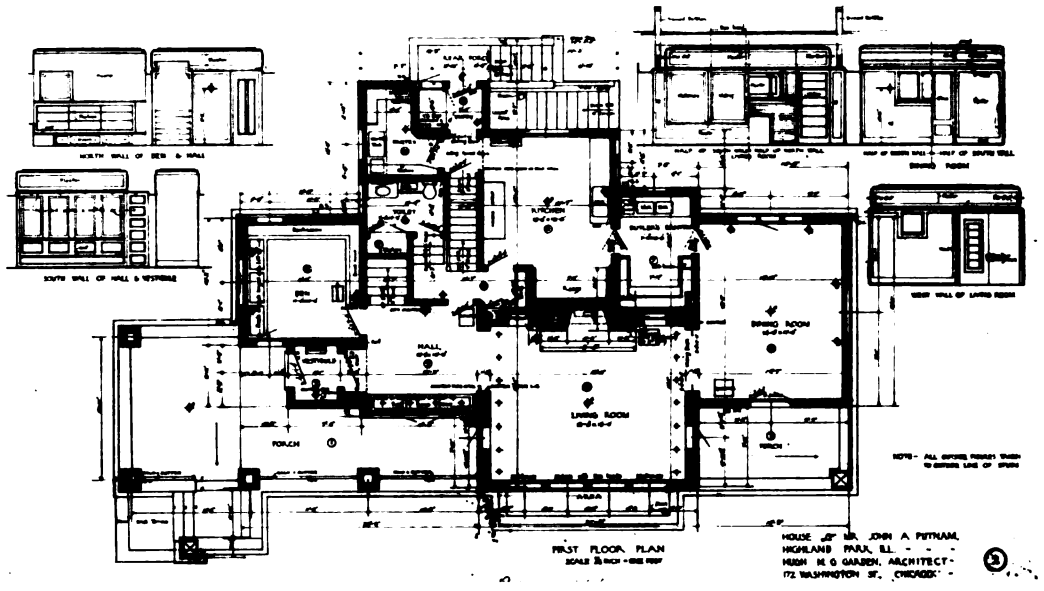

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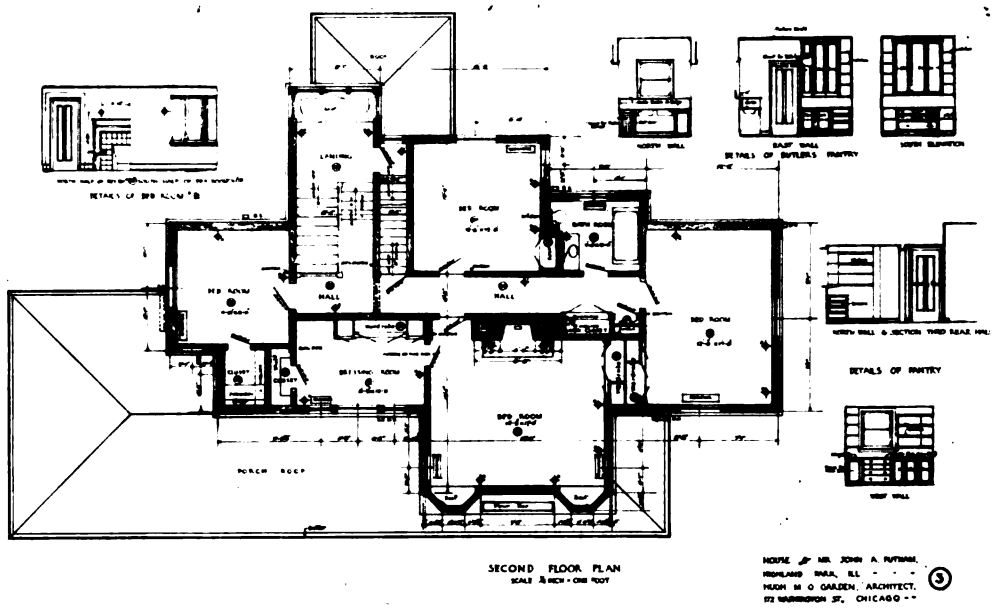

HOUSE FOR JOHN A. PUTNAM, ESQ., HIGHLAND PARK, ILL.

HUGH M. G. GARDEN, ARCHITECT.

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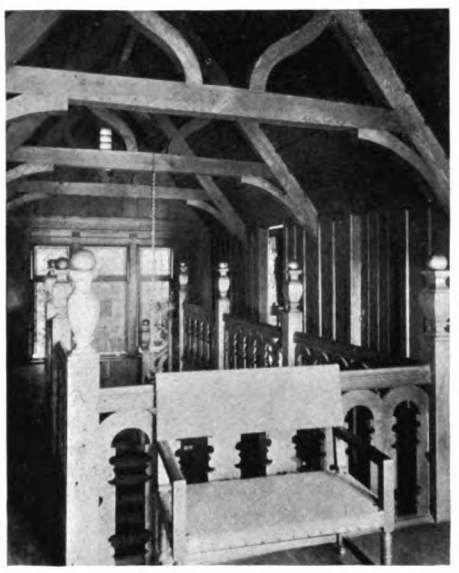

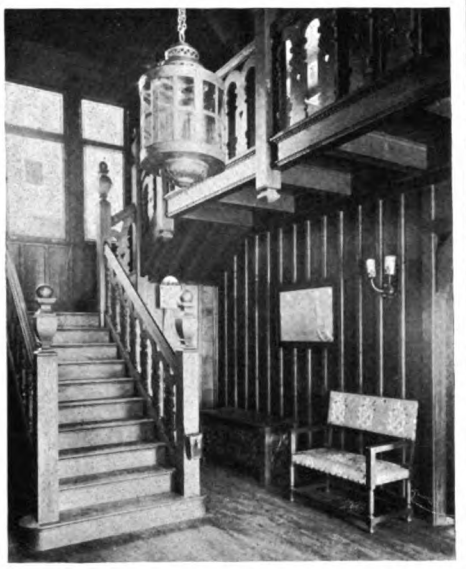

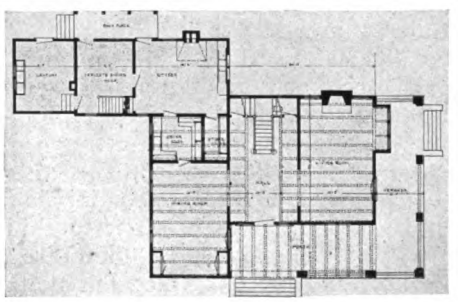

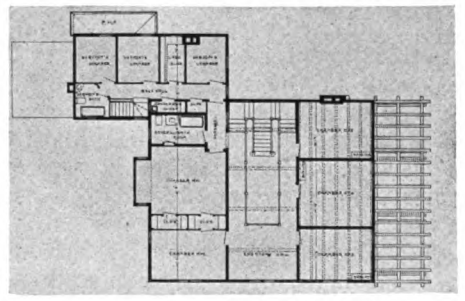

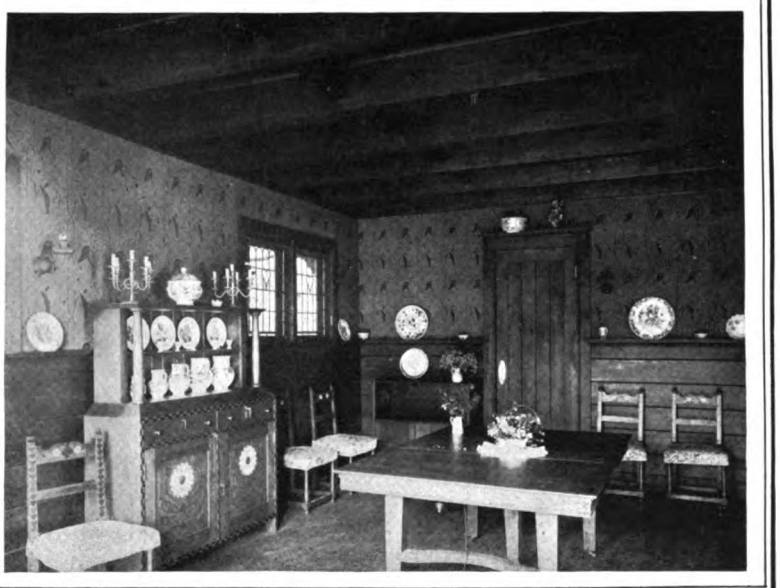

RESIDENCE OF A. B. DU PONT, ESQ., GROSSE POINTE FARMS, MICHIGAN. ALPHEUS W. CHITTENDEN, ARCHITECT.

(For Scale Drawings see Plate LXXVI.)

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The Architectural Review

VOL. VIII., NO. 11, NOVEMBER, 1901. NEW SERIES, VOL. III., NO. 11.

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PLATES.

PLATE LXXVI.—SUMMER HOUSE FOR A. B. DU PONT, ESQ., GROSSE POINTE FARMS, MICHIGAN —*Mr. Alpheus W. Chittenden, Architect.*

PLATES LXXVII., LXXVIII., LXXIX.—MEMORIAL LIBRARY FOR WASHINGTON AND JEFFERSON COLLEGE, WASHINGTON, PA.—*Messrs. Rutan & Russell, Architects.*

PLATE LXXX—FRONT ELEVATION OF COURTHOUSE AT FORT DODGE, IA —*Messrs. H. C. Koch & Co., Architects.*

PLATE LXXXI—PRELIMINARY SKETCH FOR A HOUSE IN EVANSTON, ILL.—*Mr. Myron H. Hunt, Architect.*

PLATE LXXXII—HOUSE FOR JOHN A. PUTNAM, ESQ., HIGHLAND PARK, ILL. *Mr. Hugh M. G. Garden, Architect.*

AFTER the pronounced public criticism of the disgraceful action of the State Commissioners in the Harrisburg Capital Competition of two years ago, it might have been supposed that such a travesty was impossible of recurrence.

The Commission, it will be remembered, was unable to agree with its architect, and was obliged to discontinue his services. However, the Capitol building had not been completed, although all the appropriation for the purpose had been spent on the building or otherwise misappropriated; and by July of this year another commission was created by Act of Assembly. This commission invited the architects of Pennsylvania to submit plans and specifications for the completion of the Capitol, and a notice was inserted in the machine newspapers throughout the State late in the summer. The notice was of that general character that it bound nobody of responsibility to do anything, except the architect, who was to submit drawings without any definite information, without any guarantee that his design would be considered on its merits by any one who knew anything about design.

This apparently did not elicit any inquiries of a substantial nature regarding the competition, and the Commission, composed of two gentlemen of standing in the State, and three politicians, adopted means through the connection of the two gentlemen of standing with other gentlemen of standing in the larger cities of the State, whereby a personal request to compete was lodged with many reputable architects. The results of this action were no more satisfactory.

The Commissioners then perceived that perhaps they could mollify the situation by securing a consulting architect, evidently not aware that a consulting architect should be secured before the conditions of a competition are determined. A third appeal was issued, and nearly every architect in Pennsylvania received a letter from the secretary of the Commission, enclosing plans of the present structure, a survey of the property, copy of the Act of Assembly, and a table of estimated floor spaces required in the new building, and stating that Professor Ware of Columbia University had been retained by the Commission as consulting architect.

It is most regrettable that Professor Ware should allow his honored name to be associated with a proceeding which was discredited in advance, and we believe that his continuance in the service of the Commission is entirely due to his actual, if unconsidered, acceptance of their invitation to act as advisor, and to his belief that his withdrawal would subject the Commission to criticism of which he would be the innocent cause.

The terms of the invitation as advertised in the newspapers, and later amplified, are such as to repel practitioners of high standing, and to attract few others than adventurers or men of inexperience. It is stated that a newspaper reporter visited twenty-five architects in Philadelphia, with the object of learning their personal opinion regarding the competition, and whether they intended to compete. Not a single man was found who was willing to compete, and all looked with so much disfavor and distrust upon the management of the competition that they were unwilling to express their free opinion for fear of legal complications.

The latest public utterance regarding the competition comes from the Philadelphia Chapter of the American Institute of Architects, which has just passed a resolution "that the programme issued by the Commission is calculated only to encourage favoritism and injustice; that it obligates the Commission in no way to select the best design or architects; and that, therefore, we advise all architects in Pennsylvania not to enter the competition."* This is no indefinite expression of opinion, and it will undoubtedly be endorsed by the general body of the American Institute. The Philadelphia Chapter has, moreover, gone further, and advised its members that participation in the competition will be adjudged unprofessional conduct.

At the present writing, therefore, the Commission would seem to be in a very bad way, but the outcome is not to be wholly despaired of, as the fiasco of two years is still fresh in the public mind, and the members of the Institute in Pennsylvania are active and receive the support of the entire right-thinking press and public. The position is also reinforced by the admirable showing made in government work during the last two years, not only in the Treasury Department, but by the special Commission appointed for the beautification of the city of Washington.

THE annual address of the president of the American Institute of Architects read at Buffalo was full of interest and suggestion for the architect, the draughtsman and the student. Mr. Peabody has had wide and in some respects unusual experience, in that he is old enough to have been in touch with the passing generation, such men as Mr. Bryant and Mr. Edward Cabot in Boston and Mr. Hunt in New York, and yet young enough to be still more closely in touch with the rising generation, the fruits of Beaux Arts training, and modern methods of construction and administration. Moreover Mr. Peabody is at one and the same time a capable artist and an able administrator of a large office. In his opening remarks he contrasted the two temperaments which most readily differentiate architects: that which insists on the personal element in every department, and that which displays its ability in wisely delegating to others the work they can best do. The man who runs a small office, does all the designing with his own hand and attends in person to every detail, is apt to look with some feeling of contempt on the work of the man whose time is occupied in getting work and organizing the method for having it executed. On the other hand, the man who is managing a great office and executing important work in a careful and business-like manner, is apt to think that the other man is somewhat of a visionary and a dilettante. Both views are unfortunately amply supported by fact, but neither are necessarily true. The painter who dreams away his time and paints his visions without regard to the public taste may yet retain,

* The following Preamble and Resolutions were unanimously adopted at a meeting of the Philadelphia Chapter of the American Institute of Architects, held Nov. 15, 1901:—

WHEREAS, The State Capitol Commission has solicited from the architects of Pennsylvania designs for the completion of the new Capitol Building at Harrisburg and has issued a programme of competition for the same; and

WHEREAS, This programme is very loosely drawn and offers little promise that the designs will be considered on their merits; and

WHEREAS, Prof. William R. Ware of New York, who was asked by the Commission to assist them in judging the designs at first accepted, then resigned and again, in a qualified way, accepted the position; and

WHEREAS, In view of the improper conditions of the programme, the connection of Professor Ware with the competition, though perfunctory, is much to be deprecated, and, while it may mislead the unthinking, it cannot justify architects in taking part in a competition so conducted; and

WHEREAS, In a previous competition with an admirable programme and but half a million dollars to spend, the results were absolutely nugatory; and in the present competition the programme is greatly inferior to the former and the sum to be spent eight times as large; and

WHEREAS, There is a recognized method for conducting competitions for the selection of an architect now in use by the Federal Government and formulated by the American Institute of Architects, which, if carried out in good faith, guarantees a satisfactory result; therefore be it

Resolved, That the programme issued by the Commission is calculated only to encourage favoritism and injustice; that it obligates the Commission in no way to select the best design or architects, and that, therefore, we advise all architects in Pennsylvania not to enter the competition.

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may even command the respect and admiration of those who know him. If any one suffers from his action it is himself only. But the architect is in a very different position and cannot excuse his errors and omissions or his failure to carry out his client's wishes on the ground of artistic temperament. He is dealing, not with his own, but with another man's money, and in so far as he is unfaithful to his trust he is a thief. The man who treats architecture as a mere business and who turns his buildings out by the cubic foot of steel and iron, will probably never rank high in the estimation of his fellow-architects, but as long as he is honest and upright in his dealings will at least deserve respect. Mr. Peabody pointed out that neither of these positions is ideal, but that both might be. He drew a charming picture of the former type, of the man who desires no more work than that to which he can give his own personal attention, who makes every drawing from the first studies to the final details of the small things about the house; who builds the house and furnishes it; who lays out the garden and plants it. Such a man lives wrapped up in his art and in that he must find his reward, for he cannot expect much applause nor worldly return. One imagines him, however, content and happy in the exercise of his gifts and caring for little else.

An equally attractive picture is that of the ideal great office which Mr. Peabody compared to the Florentine ateliers in their great days — the master, the leading spirit, filling his men with enthusiasm, drawing from them work of which they themselves did not know they were capable; encouraging that *esprit de corps* which makes every man consider the success of the office as his own concern. As a side thought Mr. Peabody amused the convention by a picture of a draughtsman who imbibed the spirit so completely as to consider every successful piece of work as his own production.

Passing from the active life of the profession to the preparation for it, Mr. Peabody referred to the advanced courses of study which so many of the schools are now giving and which should eventually put them on a par with the *Ecole*.

The beneficial effect which men taking these advanced courses exert over the younger students cannot be over-estimated. One does not so readily accept Mr. Peabody's idea that home study can take the place of foreign study of old work; it is at all events cheaper to stay at home and study photographs and such material, and an amount equivalent to one traveling scholarship might enable a number of students to take an extra year of advanced study which would in some degree correspond to what they would gain in travel.

It is to be hoped, now that the American Institute of Architects has established its standard of education for admission, that the various junior societies will help in directing their educational work towards the same standard, and this may lead to closer relations and more thorough co-operation between the society and the Institute. They have already accomplished a great deal of good work and there is a promising future ahead of them; and although one believes heartily in the social side of the clubs, which fosters kindly feeling and a true *esprit de corps*, yet, after all, the root of the matter is the advancement of the members in all that pertains to the profession and the more thorough the education, the more complete the sympathy and affiliation with the older organization, the more successful will these clubs prove. The junior societies have often felt that the Institute was not sufficiently active and energetic, but certainly of late years nearly all the distinct gains which have made for the profession have been accomplished by the Institute and in this very year the problems at Washington, of the White House and of the laying out of the city, have been put under proper control through the efforts of the Institute.

Such matters as these belong essentially to the older body, but no better training for such particular problems as these could be had than participation in the movement for the general improvement of cities which has been taken up by the junior societies. Nor is it likely that the Institute could have formulated and adopted so good a code for competition without the help of these societies who had given so much study to the subject and thrown so much new light upon it.

From many remarks made at the convention we gather that there is a strong sentiment in favor of the Institute acquiring a permanent location where they are now but tenants, in the Octagon House at Washington. There is nothing which gives a body a more definite standing in the community than permanent headquarters and no place better than Washington could be found and no house better suited than that in which the Institute now is. It seems to us that certainly every member of the Institute, and even those outside, who are always courteously treated, should take an active interest in securing the Octagon House for the Institute.

Current Periodicals.

ALL who are interested in the country, love its life and its sports, and take pleasure in wood and gardens, have looked forward with interest to the appearance of *Country Life in America*. Now the first number is at hand. One had expected a good deal, perhaps too much, for the English magazine had set a high standard with the finest material in the world to draw from; but we have superb scenery, wonderful variety, and a steady and growing interest in country matters. Moreover we have in the older States many fine old examples of houses and grounds which rival the English country homes and much modern work which will compare favorably with recent work anywhere. With all this in view one must confess to being disappointed with the first number.

The cover, an important item in such a publication, is very poor in design and shows lack of knowledge in attempting the combination of line drawing with photographic reproduction; however, one does not judge by a cover. One turns with prime interest —ahead even of that in the pictures — to the editor's statement of what the magazine stands for. Mr. Bailey's position in matters pertaining to the country is well known, and every one who loves the country will heartily endorse his sentiments as expressed here. The keynote is that the magazine shall teach people to know and love the country — "we would check the influx into the cities by opening the eyes of the country man to see the country;" "only when we love the country is country life worth living:" a good purpose, a fundamental fact.

The leading article deals with "Ellerslie," Mr. Morton's place on the Hudson. It is an interesting solution of a park problem combined with stock raising, rather than a gentleman's country seat, but nevertheless it is fairly good of its kind. It is perhaps hyperbole, at all events not good, sound, every-day English to describe as a "palatial residence" an extremely commonplace house, placed on a hillside with but little regard for its surroundings and with a foreground meagre in the extreme. If there is a "typical English vegetable garden" it is a pity it was not illustrated, for such are the crown and glory of an English country place.

Among the commonplace illustrations of "Pleasant Homes & Gardens" there is one shining exception. The house on Long Island, most inadequately represented by a small photograph, is well worth full illustration, and would teach more than pages of Ellerslie pastures.

Mr. Bailey's well known aversion to formality tinges the whole magazine. This does not seem right for an editor, who should be more broad minded, and at least aware of the fact that formal gardening has received the approval of generation after generation in Italy, France and England, and that it is an acknowledged and standard method of design.

It is not true, as stated in "Pleasant Homes & Gardens," that "formal gardening harmonizes with relatively few establishments" nor is it "decidedly expensive." To sweep aside the whole question "as mere trickery of conventional design" is a cheap sneer which is unworthy.

The article on "Shrubbery in the Home Grounds" would lead one to imagine that a good effect could be obtained by buying from a florist's list, planting, and letting them "grow as they will." "A Home Maker's Yard" is very vague; one does not know whether the yard is a thousand square feet or two acres, and from the illustration one would hardly call it a yard anyway.

All this is very disappointing, and one can only hope that as the magazine teaches the people, the editors will be taught themselves to see that there is more than the old "picture landscape gardening" in the surroundings of real country homes.

It is not generally profitable to compare the merits of one magazine with another based on similar aims, but the fact that the *American Country Life* takes the name of the older English cousin seems to invite such comparison. The English one has been marked by conspicuous taste in the selection of subjects for its main articles and illustrations, and the descriptive text has been merely descriptive and not an attempt to instruct. The

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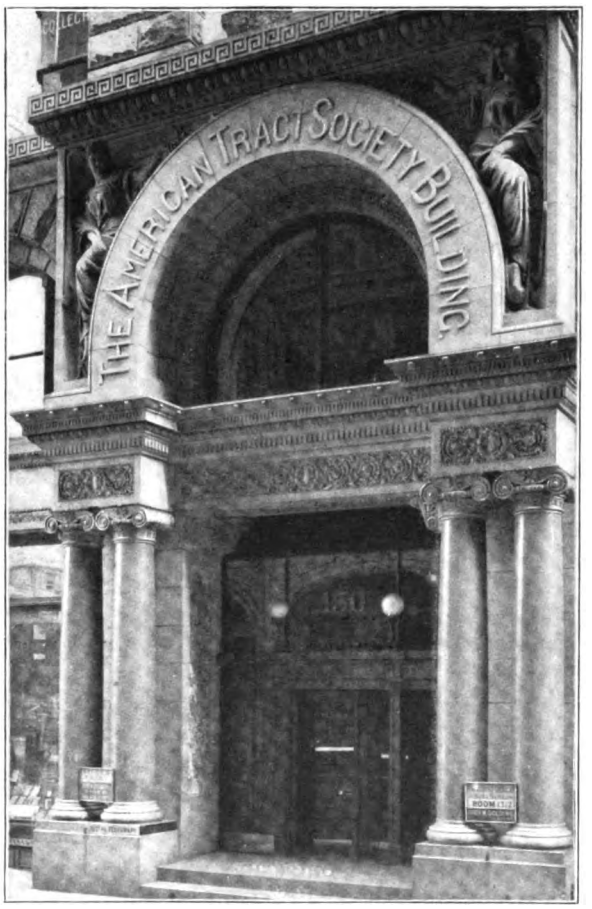
American starts with a place, interesting from a scenic point of view, but from no other, and attempts to lay down principles of landscape gardening, an art of extreme complexity and difficulty.

The rest of the English magazine is filled with matters relating to the pleasures and sports of the country with some irrelevant social matter, and even the house agents' advertisements are an interesting feature. The rest of the American magazine is entirely lacking in any sporting features. There is no hunting with gun or camera, no fishing, no riding, golfing, or other country sport. There are two ways of looking at life in the country; the one is concerned with wild natural scenery, with the mountains, the forests, the wild rock-bound coast. This is a phase with which our people are well acquainted. No one can teach us much about such things, but all love them and would be glad to hear about them. The other one is concerned with the country as affected by the hand of man and his dwellings. In the study of this phase of country life we are mere beginners. Early colonial life taught us to know and subdue wild nature, the struggle of the Republic made us a nation of cities, we are now at the threshold of a fuller and more perfect life which shall give its due place to city and suburb, to cultivated country and to wild land. Each has its place and its use, each has its proper science, and each its proper function in the progress of civilization, and all should come within the scope of a magazine called *Country Life.*

THE interior of the New York University Library, by Messrs. McKim, Mead & White, published in the *American Architect* for September 28, is, like its exterior, dignified, scholarly and learned. The big order of Corinthian columns is sufficient in itself for all necessary architectural effect. The metallic gallery front seems rather importunate and it is rather a pity it could not have been somewhat less obtrusive. Mr. Taylor's Court House in Cumberland, Md., is all that it should be. The New French Hospital in New York by Messrs. Welch, Smith & Provot, is almost equally quiet and satisfactory, but in a very different way; in plan, it is exceedingly well studied.

(FROM THE "AMERICAN ARCHITECT.")



ENTRANCE TO THE AMERICAN TRACT SOCIETY BUILDING, NEW YORK.

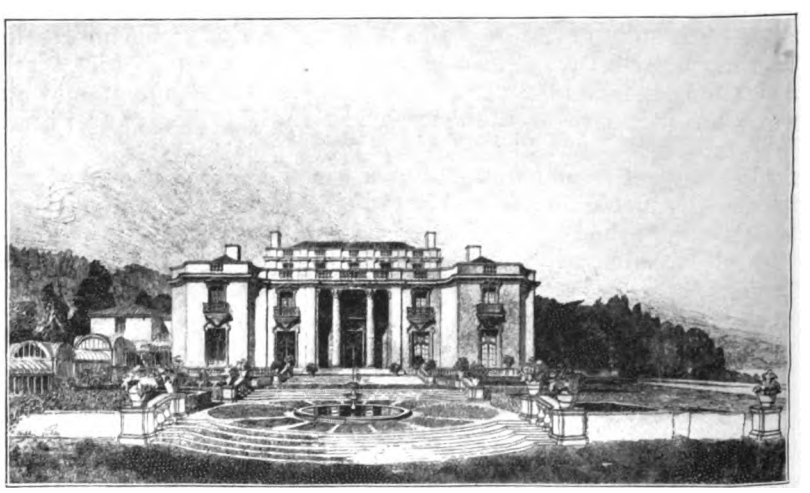
Though there are those who might think differently, the cruelties of criticism do not appeal to the author of these notes and he generally prefers to ignore a crime, rather than call attention to its existence; but in this number of the *American Architect* there is one piece of detail, the entrance to the American Tract Society Building in New York, that is so singularly inexcusable that he is unable to quiet his conscience and pass it over without a word. The beauties of the classical orders are perfectly well known and everyone understands wherein they consist. What shall we say, then, when every one of these virtues is deliberately cast to the winds, when proportions and detail are vulgarized to the last possible degree and when, finally, lettering, which is an art in itself, is made as unspeakably ugly as in the present instance? Surely nothing more terribly bad in the line of classical aberration was ever perpetrated, and the curious part of it is that this singularly barbarous thing is attributed in the title to a perfectly well known architect. It may seem that it is hardly worth while to waste time in condemnation of a thing so manifestly inexcusable as this; but anything that stands on a public street and that is published in an architectural magazine, must have its influence either for the good or bad, and therefore it seems perfectly allowable to call attention to architectural crimes, even if they are so flagrant as to carry in themselves their own condemnation.

(FROM THE "BUILDING NEWS.")

BOOTH'S DISTILLERY, LONDON. E. W. MOUNTFORD, ARCHITECT.

Mr. Charles A. Rich's Bryant Park Studio Building, also in New York, published in the number for October 5, while by no means a satisfactory solution of the high building problem, has yet a certain individuality that goes far to justify the many liberties it takes with these same classical traditions. It is not a good piece of composition, its detail is out of scale, being too weak and thin for the dimensions of the structure, and besides, while the building fronts on two streets, one side is treated elaborately, the other, which is equally conspicuous, is slurred over and ignored. On the other hand, there is no perverse brutalization of the proportions of columns, entablatures and detail, and therefore a good word can be said for a serious attempt to design a building that is devoted to studio purposes and shows this function in its entire treatment. Willis Polk's design for a country house is delicate and beautiful. There is a certain individuality about it that is very delightful. There are some pretty queer things in it, to be sure, but they are done in such a playful way that they do not in the least offend. All the same, one would have felt easier if there had been an entire entablature over the central portico, instead of a cove with a quirk in the middle.

(FROM THE "AMERICAN ARCHITECT.")



DESIGN FOR A HOUSE. WILLIS POLK, ARCHITECT.

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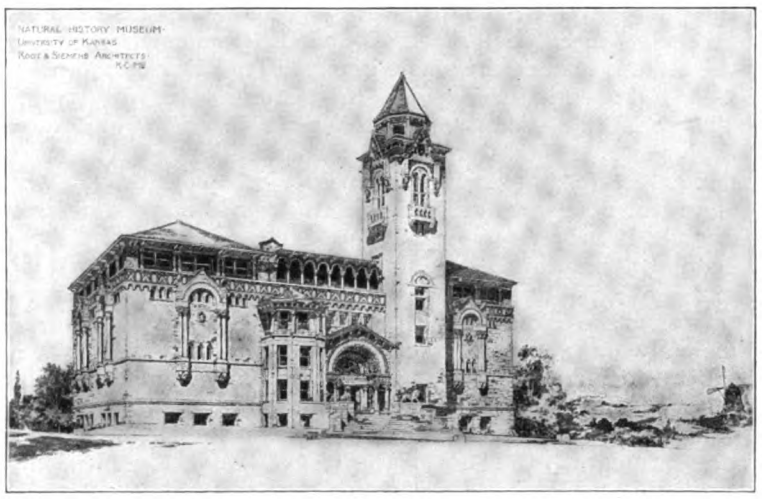
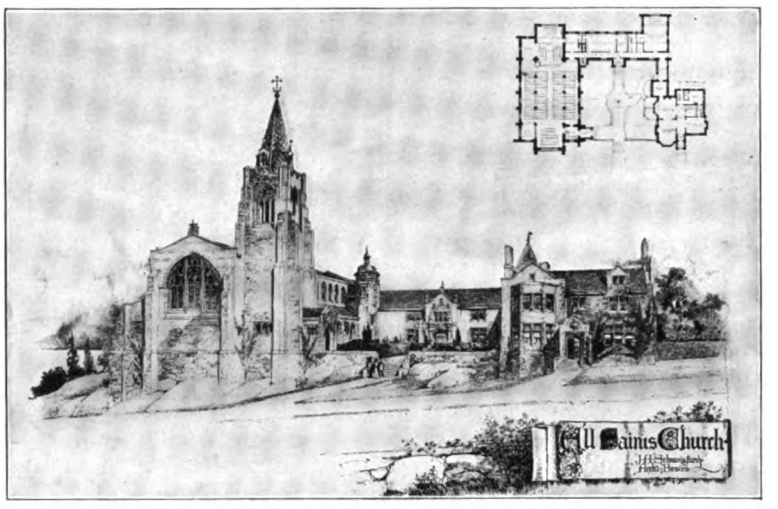


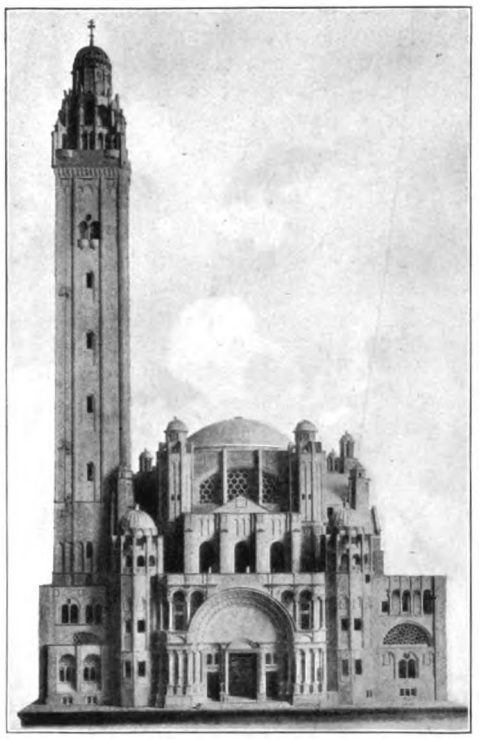
NATURAL HISTORY MUSEUM, UNIVERSITY OF KANSAS. ROOT & SIEMENS, ARCHITECTS.

(FROM THE "AMERICAN ARCHITECT.")



ALLSAINTS CHURCH AND PARSONAGE. J. A. SCHWEINFURTH, ARCHITECT.

(FROM "THE ARCHITECT," LONDON.)



THE NEW CATHEDRAL, WESTMINSTER.
J. F. BENTLEY, ARCHITECT.

(FROM "L'EMULATION")

CHURCH OF ST. PETER, ANDERLICHT, BELGIUM.
J. J. VAN YSENDYCK, ARCHITECT.

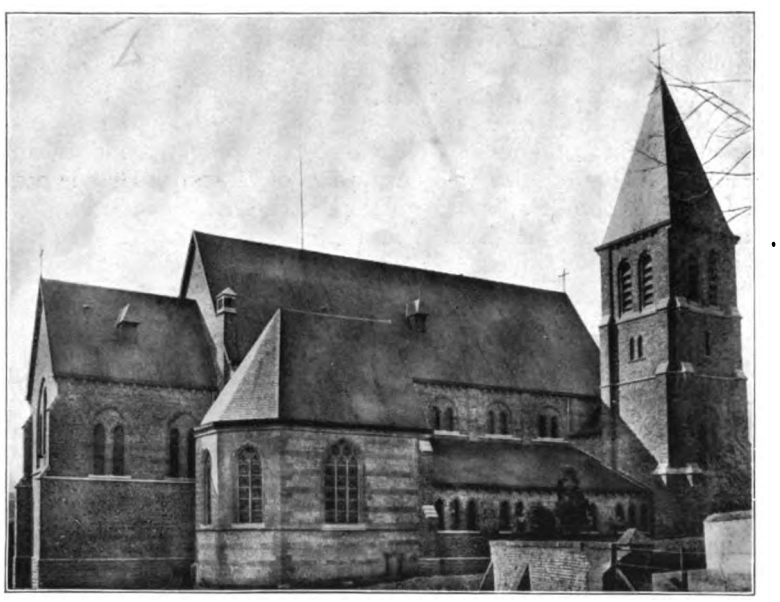
(FROM THE "AMERICAN ARCHITECT.")

BRYANT PARK STUDIO BUILDING, NEW YORK.
CHARLES A. RICH, ARCHITECT.

(FROM THE "AMERICAN ARCHITECT.")

THE BOWERY SAVINGS BANK, NEW YORK. MCKIM, MEAD & WHITE, ARCHITECTS.

(FROM "L'EMULATION.")



CHURCH AT ITTRE, BELGIUM. M. LEONARD, ARCHITECT.

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The competitive designs for the Newark City Hall are beginning to come in, that by Messrs. Hering, Pike & Wheeler being intelligently worked out in plan and exceedingly quiet and good in elevation. It shows up far less well in perspective, for the central feature is much too narrow, considering its projection, for the length of the façade. Apart from this one serious defect, the exterior is a thoroughly good study in proportion and fenestration.

Mr. J. A. Schweinfurth's church, published October 12, is hardly to be criticised unfavorably in any particular. The plan is good and well proportioned, though possibly the church is a trifle short. The proportions of the exterior are admirable, the detail intelligent and consistent. The whole structure adapts itself to its location and grows out of it precisely as it should. It is most encouraging to see designs of this kind coming forward nowadays to take the place of the dull and meaningless make-believe Gothic of a few decades ago.

There is a certain heaviness about Messrs. McKim, Mead & White's Bowery Savings Bank that is very disappointing. For once the exquisite refinement of proportioning that so generally marks the work of these architects is wholly lacking. The whole building seems like a piece of premeditated design, rather than a living development from certain imperative conditions. The interior is much better and the effect is rich without being in any degree overloaded.

Messrs. Root & Siemen's Natural History Museum for the University of Kansas, published October 19, is a most unusually intelligent essay in a by-gone style, namely, French Romanesque. It is far ahead of the generality of the work that followed the death of Mr. Richardson. It has originality, imagination and immense ingenuity. The composition is casual and even fantastic, but there is a certain vital feeling about the whole thing that, had it manifested itself some ten or fifteen years ago, might have prolonged for another generation the career of a now superseded style.

The September number of *The Brickbuilder* is pretty much devoted to Harvard University. Messrs. McKim, Mead & White's Architectural Building looks a hundred per cent better in photograph than it did in the first published drawings. There is a nicety and reserve about it, both in proportion and in detail, that is extremely grateful to the eye. Classical details have been used with perfect freedom, but with absolute consistency. There is, in a way, a suggestion of Colonial feeling, though it would be almost impossible to say where it comes from. The linear composition is almost faultless and the composition of light and shade quite equally to be admired. The view of the Harvard Union by the same architects is decidedly less satisfactory. It is spotty and uneasy and there is too much architecture in evidence. The gates that have been illustrated are not among the very best, though they are all good, with the possible exception of the McKean gate, which, barring the flanking walls, is thin and uninteresting. Mr. Longfellow's most admirable Phillips Brooks House has been criticised before. Messrs. Shepley, Rutan & Coolidge's Stillman Infirmary stands with the Harvard Union as a building too elaborately studied to be entirely frank and successful. Much of the detail is charming, but the whole effect is somewhat uneasy.

Messrs. Everett & Mead's Russell Library, Plymouth, Mass., is as quiet and refined and delicate as it should be.

The letterpress contains a continuation of the articles on brick building in modern France, illustrated by examples of how not to use brick; and an article on contemporary building in Great Britain, illustrated, not by examples of the work that is not to be found in the English magazines, as might have been the case to its advantage, but by subjects already published.

The third "library number" of *The Inland Architect* contains plans and views of various small libraries, none of which is particularly illuminating, except, of course, Messrs. Ackerman & Ross' Washington Library, which is, as we have said before, excellent in nearly every particular. Messrs. Lamb & Rich's East Orange residence is Colonial, with every bit of Colonial proportion omitted. Mr. Richard M. Hunt's Metropolitan Museum of Art is big and powerful and splendidly dignified; a thoroughly satisfactory example of monumental architecture.

The English magazines have evidently suddenly awakened to the consciousness of the fact that a cathedral is being built at Westminster. Why no drawings have been published before, we are unable to understand. This is one of the most important structures of the present time and one would suppose that the magazines would have fallen over each other in their endeavor to get drawings for publication. Some very poor photographs have appeared in certain of the popular magazines, but the first hint we have received in those devoted to architecture, is in the shape of the photograph from a model in *The Architect* for September 27. It seems to us exceedingly unwise for the Roman Church to abandon the style it created and made immortal, in favor of another, which, as we have said before, has no historic or ethnic significance. The Byzantine style was an extraordinary and wonderful piece of evolution. It had in itself all the possibilities of a great and permanent style, but it was superseded by Gothic, and while the empirical development of this former style may be a fascinating pursuit, it hardly seems a serious one. Granting the style, however, Mr. Bentley is certainly to be congratulated on his Westminster Cathedral. He has avoided archaism, and while preserving the essential qualities of the style, he has developed it most logically on perfectly reasonable lines. Very properly he has taken the Venetian phase of Byzantine as a model, adding to it many of those qualities which appeared in the work of Fra. Giocondo. The result, if one can judge from the most inadequate presentments furnished by the magazines, is dignified, imposing, and at the same time delicate, personal, and full of charm. If the Roman church must cut itself off architecturally from its English heritage, then this style is perhaps the best through which to express its nature, but we cannot help feeling that the Church would have played the wiser part, had she held frankly and honestly to the logical and national style. In one respect the photograph of the model, which we republish, does not give any idea of what is evidently one of the greatest charms of the building, and that is the coloring and texture of its wall surfaces. We hope by-and-by to obtain adequate photographs and drawings of this most notable building. In this connection, it may not be out of place to contrast the English church with that other in Paris, which has been granted such wide publicity. The Church of the Sacre Cœur and the Westminster Cathedral are both huge structures built in modern times by the Roman church. Each is expressed in some form of that style which in the East is called Byzantine, in the West, Romanesque. In France, the Roman church is the Church of the whole people; in England it is the Church of only a small fraction. The results are as different as one could possibly imagine. The Parisian example is cold, crude, uninteresting; that in London is personal, spontaneous and most engaging. Absolute artificiality marks the first and as absolute spontaneity characterizes the second. If one sought deep enough there might be found here a curious and interesting moral.

There is little else of interest or value in the numbers of this magazine up to and including the issue for October 11. A few photographs of mediæval cathedrals, a few nice little cottages, and several photographs of a gorgeous, but at the same time rather refined piece of commercial architecture in the shape of the Mutual Life Insurance Company's offices in London, make up the list.

The Builder is almost equally dull. In the number for September 21, there is a curious and remarkably interesting piece of Gothic brickwork in the shape of Feering Parish Church; a most beautiful instance of the use of brick in ecclesiastical architecture. The other numbers for the month contain nothing of particular value.

In the *Building News* there is almost nothing that requires notice, and the dullness that characterizes the other magazines is faithfully adhered to.

The issue for October of *The Architectural Review* (London) is, so far as its illustrations are concerned, almost wholly archæological. The only thing of particular value is a warehouse by Mr. Reginald Blomfield; a most admirable piece of proportion and composition. It seems that the project of a new cathedral for the diocese of Liverpool has come forward again. A noble site has been selected, and it is devoutly to be hoped that the enormous opportunity for the Church may be taken advantage of and a really superb monument erected. The articles in this number devoted to the question of style, etc., are intelligent and accurate to a degree.

L'Emulation is fruitful in wonders. It publishes views of two churches, both of which are remarkably fine. The church at D'Ittre by M. Leonard, is as quiet and delicate and refined, and at the same time strong and dignified as one could possibly ask. As for the church of St. Pierre at Anderlecht it is a puzzle. It is beautiful to a degree. One would swear it was unmistakably fourteenth century, yet it is credited to M. Van Ysendyck. If the whole structure is his work, then he is a wonder; but judging from internal evidences, one would say that the spire alone was modern, for it is immeasurably inferior to all the rest of the work.

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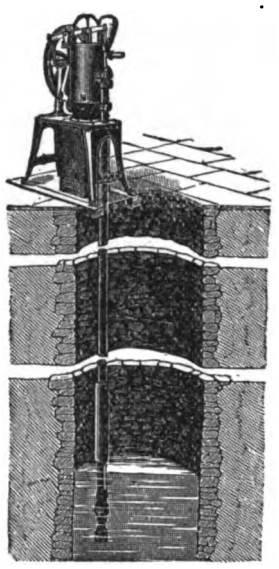

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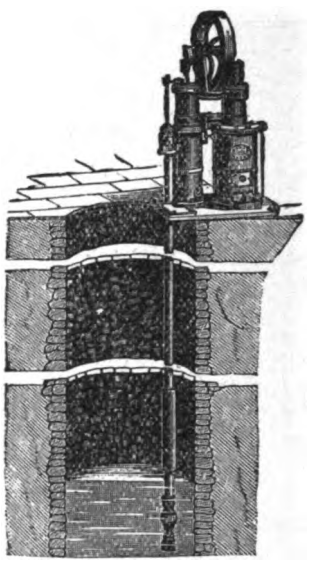

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The Architectural Review.

Notes on Some English Rood Screens.

By R. Clipston Sturgis.

With the latter days of the great power of ecclesiasticism in England much attention was given to the various lesser appointments of churches, and much care, elaboration and wealth of ornament expended. The end of the fifteenth century and the sixteenth were marked by the erection of stalls, screens, pulpits and pews, executed in wood, very decorative in character and generally thoroughly in harmony with the buildings which they adorned. Rood screens were common features in a large majority of churches, and on these were expended the skill of the carver and the cunning work of the painter. Before considering these from an architectural standpoint, just one word about the use of the screen. In a general way one may say that the nave represented the Old Testament and the chancel the New, or the nave represented the Church militant, the chancel the Church triumphant. Where the two joined, at the crossing in a cruciform church, or at the chancel arch, in a building without transepts, was the rood beam or rood screen, carrying a crucifix and signifying that through the sacrifice on the Cross the christian entered into the new covenant, or after this life into the Church triumphant.

The original and simpler form was a great beam which spanned the chancel arch and carried the rood flanked often by the figure of the Blessed Virgin and St. John; one can see an example of this beam in the drawing of Rodney Stoke screen, the original beam being used as a basis for the seventeenth century screen. The screens are of two types, one a simple screen carrying the rood only, and intended for no other purpose, the other a screen widened at the top by overhanging canopies and cornices so as to give space to walk on. This form generally dated from after 1450. A newel stair in the pier of the chancel arch gave access to this, and from here was read the bidding prayers and the bederoll or list of benefactors, and not improbably it was made use of in the miracle plays, the dramatic form under which the teaching of the Church was so often imparted before the days of printing. Occasionally also, perhaps on high festivals, the gospel was read from here. In the screen at Coates there is a small desk or pulpit in the centre of the gallery indicating such a use.

Figure 1. Croscombe.

(From Gotch's Architecture of the Renaissance in England.)

Of the former kind are the screens at Wrington and Wellow and Newark; and of the latter those of Banwell, Norton Fitzwarren, Bishops Lydeard and Coates; all these are fifteenth or early sixteenth century, and Croscombe and Rodney Stoke are seventeenth century examples; one of a rood screen and the other of a rood loft.

The first example is the screen at Wrington. This little Somerset village is known as having what many authorities consider the finest tower in Somerset, and the screen is a very beautiful one, and in excellent preservation. It is probably due to the fact that, with the exception of the rood, St. John and St. Mary, no figures were introduced in the screens, that they so generally escaped the destruction which Puritan zeal meted out to everything, however lovely, which to them savoured of idolatry. Of course the crucifix and figures of St. John and St. Mary were removed, but the screen itself generally escaped. The mouldings of the screen are clear and sharp, having only that irregularity which hand-made mouldings possess, and the slight curvature of line which even seasoned oak will receive at the hand of time. The carving is crisp and clean without too much elaboration and with all the

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variety which must perforce be given by the carver who avoids repetition simply because diversity is more natural and more interesting. Probably the screen was coloured originally though no traces now remain. The old colouring was so often harsh and crude that one is quite content with the blackened oak. Where gold and colour is really well used, as at Banwell, it is very fine, and especially in a dark church, most effective. (Plate LXXXIV.)

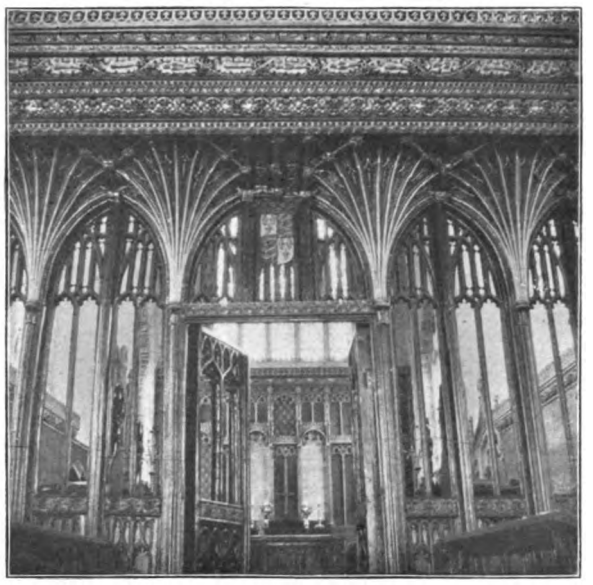

FIGURE 2. BANWELL.

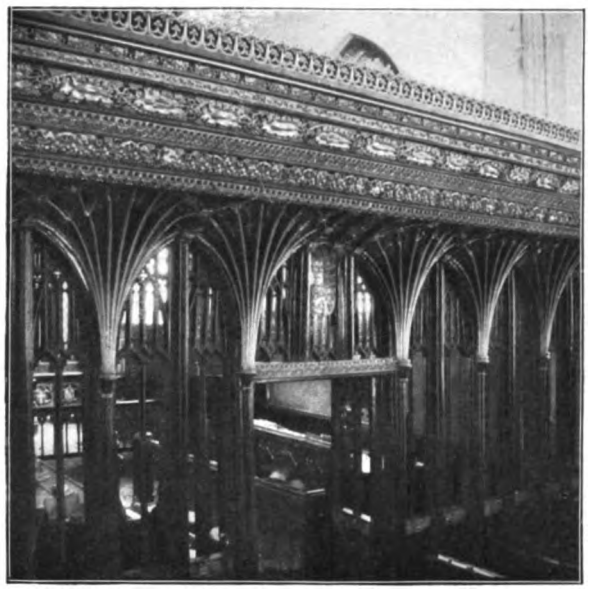

FIGURE 3. BANWELL.

The screen at Wellow is much more simple than that at Wrington and depends chiefly on its nice proportion and the pleasant relation between the voids and solids. Wellow lies on the hillside a few miles from Bath, and one sees its sturdy tower from the railway below when going between Bath and Shepton Mallet. Speaking of which road, though not an architectural matter, one must give the journey by rail from Wells to Bath. One starts for Glastonbury due south, Bath is due north, then return to Evercreech, then to Shepton and then, after an hour in the train, to Masbury, less than four miles from Wells. At length after two hours one reaches Bath, which is but twenty miles from Wells by road. The Wellow screen has had the original colour preserved (or restored). It is a gold-coloured yellow, red, blue, black and white. The colours are not really so gaudy as they sound, and the screen as a whole in the dark little church looks very well; one is inclined to think, however, that it has gained nothing by the colour. (Plate LXXXV.)

The screen at Banwell, as has been already noted, belongs to the rood loft variety. It is by far the most elaborate screen among those illustrated here. Starting from simply moulded shafts, such as those at Wrington, it springs out with a vaulted canopy on both sides, is crowned with a richly-ornamented cornice and cresting and furnishes a platform some five feet wide at the top. The use of images had greatly increased by the middle of the fifteenth century, and undoubtedly on such a platform there would have been many figures of the saints besides the rood, and along the cornice there would have been tapers for illuminating the figures. On Good Friday the ceremonial of the "tenebra" would take place here.

This Banwell screen has suffered considerably at some time, but it has been skilfully patched up rather than restored, so that one feels convinced that nothing of the character of the old work is lost. The colouring is most skilful and very effective. Certainly in this case the colour is far better than the oak alone. The general scheme is a brilliant richness in the cornice gradually toning down to the sombre colour of the old oak in the lower portion; or, to put it in another way, the portions which are most elaborately carved and which would lose the value of the carving if seen only in the dark oak, are enriched with gold relieved with colour, while the plainer surfaces are left in the natural wood. The cornice is a series of small coves, filled with undercut convex bands of carving, separated from each other with a plain bead. In each case the cove is in colour, blue or red, the carving in gold, the bead the plain oak. The vault has its ribs touched with gold on the outer moulding and the panels (very small bits) in red and blue. The caps are touched with gold. Below this there is no gold or colour, except in the piece of carving at the rail. (Figs. 2, 3 and 4; Plates LXXXIV., LXXXV.)

In Norton Fitz Warren one has the ancient rood loft with a modern rood restored and very excellently well done. The total span of the chancel arch is only 14′0″ so that the whole screen is a small one, 4′0″ high to the top of the rail, 8′0″ to the spring of the arches and top of the cap.

Smallness of scale is a very characteristic English feature, and one that is noticeable both in ecclesiastical and domestic work. The small scale of the churches and their narrow spans keep the ridge low and help to emphasize the height of the towers. The smallness of the doors and windows again gives size and scale to the buildings generally. Often one finds in country churches west doors which do not exceed 5′0″ to the springing, and, in domestic work, exterior doors 2′6″x6′6″ are not uncommon, and still smaller ones can be found inside. With such features as this screen the small scale makes it possible to give a sense of great richness of detail without any quantity of elaboration, and the small size of the detail makes it seem elaborate when really the execution is of the very simplest. Norton Fitz Warren is one of the many small churches near Taunton (Fig. 5), which have more or less elaborate woodwork. Trull is another. This church has quaint pew ends carved with figures making what was once a procession. The pews have been dispersed and rearranged, and now the various figures are scattered and all are walking away from the altar instead of towards it. The screen is somewhat like that at Norton, but some unscrupulous one, probably a church

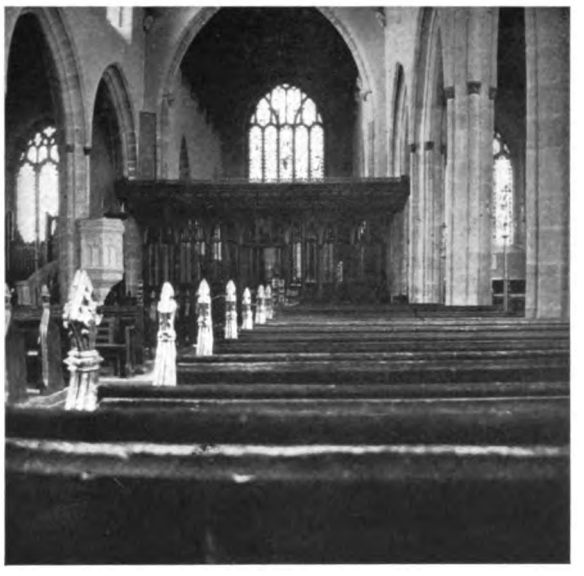

FIGURE 4. BANWELL.

FIGURE 5. NORTON FITZ WARREN.

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warden who wished to see more of the chancel, removed the tracery of the main arches, which without the subdivisions looks very broad and squat. Trull has also a fine carved pulpit, with quaint figures, not quite so archaic as the pew end, but partaking of the nature of caricatures, a common mediæval characteristic. (Fig. 6.)

Just beyond Norton is Bishops Lydeard and here again there is a fine screen and loft, some early pew ends and a renaissance pulpit; quaint echoes — these early renaissance carvings — of a dimly understood Italian art; the familiar guilloche, the egg and dart, the bead, the acanthus, one finds all these copied, as it were, by the hand of a child. Notwithstanding their obvious defects of execution they are really decorative pieces of carving and look especially well in the dark oak which in the dimly lighted churches does not reveal too much to the curious eye. The pew ends with ship and windmill remind one that we are not far from the Bristol channel, that the tide once claimed much of flat Somerset, and that over these flat stretches of reclaimed marsh the wind can be counted on to do its share of work. (Figs. 7 and 8.)

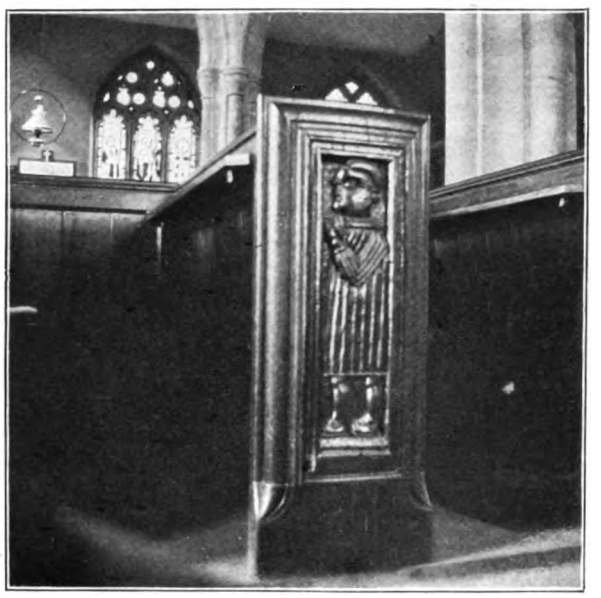

FIGURE 6. TRULL.

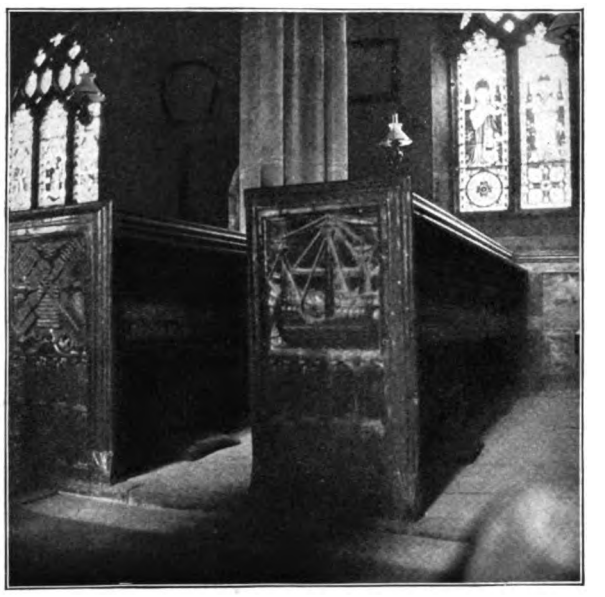

FIGURE 7. BISHOPS LYDEARD.

What has been said of English renaissance carving applies to the seventeenth century screen at Rodney Stoke; this is also a good example of an effect of richness largely attributable to small scale. The whole thing is small, and the detail is really extremely simple. This rood loft is built upon and encloses the original rood beam. As seen in the section this has been splayed off and ornament inserted and also added at the top, so that it now approximates the shape of the earlier coved cornices. The E. R. is neither for Elizabeth nor Edward VI., but for Edward Rodney and he was sufficiently thoughtful of us as to date the screen 1625. How strange it seems and what a sense it gives one of the remoteness of England and especially of Somerset, to think that this rude ornament was carved a hundred years after the prime of the Italian renaissance, when all its great men had done their work and had long been laid in the grave. (Plate LXXXVI.; Figs. 9 and 10.)

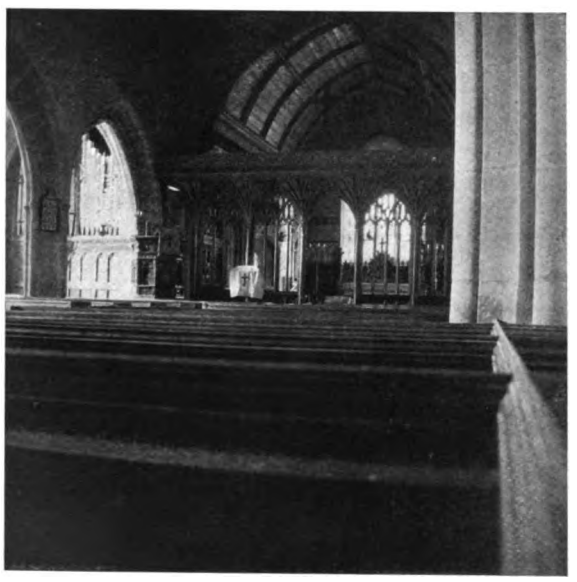

FIGURE 8. BISHOPS LYDEARD.

FIGURE 9. RODNEY STOKE.

The pulpit belongs to the same period. One recognizes the familiar motives of the Italian ornament, generally well applied, though so rude, but one can hardly commend the judgment of the carver who places the acanthus leaves on the shafts of his little pilasters.

The church at Croscombe with its wealth of renaissance ornament, is probably better known than any of the other churches illustrated here, as it has been given in Gotch's English Renaissance. It is rather overpowering in its mass and ornament in the very little church which it adorns, but it is a very repository of patterns for the carver. Speaking of which it is interesting to note that there is a considerable movement throughout England to encourage a popular interest in this class of carving, which is sufficiently simple in character to be within the abilities of almost any one who is fairly handy. If this is at all successful it may not only revive a good handicraft but give employment to hands which in country districts might be either idle or in mischief during the winter. Undoubtedly this old work was executed by untrained carvers, that is untrained from a modern standpoint, and it seems not unreasonable to hope that equally interesting work may eventually be done if the original conditions can in any way be duplicated. The real danger however is that neither the instigators of the movement nor the men who ply the tools will rest content with rude workmanship, and if they once get the mania for fine tools and finished work they will miss the naiveté of the old work and at the same time be hopelessly behind the trained carver who can execute the higher classes of work (Fig. 1.)

The screen at Coates, a little village, or rather a group of farm buildings not far from Lincoln and near the historic Saxon and Norman church of Stow, has one peculiarity which I have not seen elsewhere, an actual reading desk or pulpit in the centre. Here, I suppose, the reader stood when he read the bidding prayer, in which one is told for whom one must pray, a long list which starts with the Royal Family and includes about everyone, until one feels reminded of the last petition of the darkies' litany

> "And when you'se found you'se remembered all,
> Good Lord, remember me."

This rood loft had fallen into considerable decay and has been recently thoroughly restored, so that it is not as much softened by the hand of time as some of the others. The detail does not seem to me as good as in the Somerset screens and is distinctly overcrowded. The tracery in the heads of the arches is confused and the balance of the voids and solids not well kept. (Fig. 11.)

Newark lies some sixteen miles south of Lincoln, a rather flat, uninteresting country. It is a big bustling city today, but the church stands dominating the modern city, and not dwarfed, as it would be with us, by modern high buildings. The great tower

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FIGURE 10. RODNEY STOKE.

FIGURE 11. COATES.

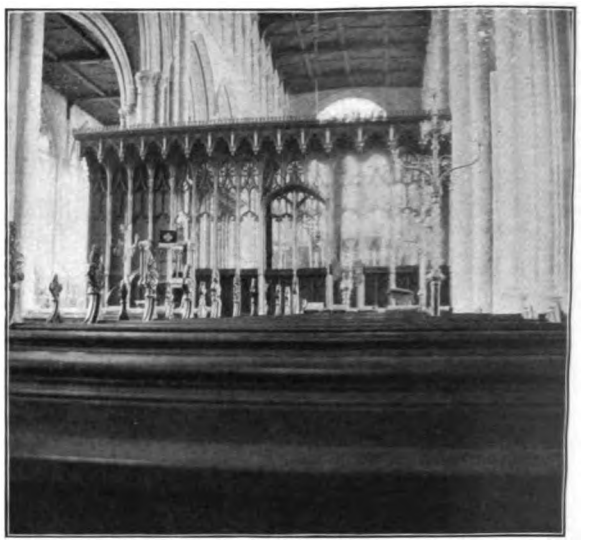

FIGURE 12. NEWARK.

and spire look best at a distance, as the detail is not especially good. The screen is very rich in detail and of almost cathedral scale, quite different in this respect from the others. It is nearly thirty-six feet long and proportionally high. Even this size is emphasized by the smallness of the divisions. The shafts are but twenty-three inches on centres, and this subdivision is carried throughout on the nave side; on the chancel side, however, every other shaft has a half column and two bays are united under one arch and one vault. The screen is carried around the sides of the choir and there are return stalls behind the screen. It needs only the rood to be a most perfect piece of work. A fairly good cross suspended above is but a poor substitute architecturally for a good rood on the screen itself. (Fig. 12.)

CITY HALL, LAKE FOREST, ILL. FROST & GRANGER, ARCHITECTS.

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Announcements and Reviews.

EARLY RENAISSANCE ARCHITECTURE IN ENGLAND. A Historical and Descriptive Account of the Tudor, Elizabethan and Jacobean Periods, by J. Alfred Gotch, 6½ "x9½ ", 281 p., 87 pl., 230 il., London, B. T. Batsford, 1901. Imported by Charles Scribner's Sons, New York. $9.00 net.

It is a question just how far the term Renaissance may be legitimately applied. If the influence of Italy, filtering through intervening countries and affecting as it did, in details and a gradual tendency towards balanced planning, the architecture of the sixteenth and earlier part of the seventeenth century, in England, made this architecture Renaissance in style, we may accept Mr. Gotch's title without demur. To American readers, we think the sub-title will more clearly express the character of the book. In his preface the author explains that his adoption of the term "early Renaissance" has been partly governed by the fact that the existence of the important work under the title of *Later Renaissance Architecture in England* by Mr. Belcher and Mr. Macartney and Mr. Blomfield's *History of Renaissance Architecture in England* made some distinguishing title necessary for another book on this style.

Taken with Mr. Blomfield's book, and with the larger works, principally plates, by Mr. Belcher and Mr. Macartney, and by Mr. Gotch, it gives the student of this very interesting and suggestive period a tolerably complete course of study. Starting with the influence of imported craftsmen, on the tomb of Henry VII. in Westminster Abbey and other tombs, and the small features of church adornment, the author traces the gradual spread of the style, by a comparison of plans, exterior and interior features of houses, and by miscellaneous examples such as street houses, market houses, town halls, village crosses and church fittings, profusely illustrating his text with most interesting and valuable drawings and photographs. The chapter on the development of the house plan during the period extending from 1450 to 1635, is of particular interest, as showing more strongly the Italian influence in symmetrical arrangements that are not actually demanded by the requirements of the plan. The plans are reproduced at a uniform scale which is a feature that can hardly be too strongly commended. The six chapters on interior and exterior features form a mine of information about the details of the style, with exactly the class of illustrations needed. The chapter on Sixteenth Century House Planning is illustrated by selections from the collection of drawings in the Soane Museum known as John Thorpe's. These drawings give one at first hand, the Elizabethan ideas of what houses should be.

The architect to whom, through travel and study of the buildings themselves, this period of English architecture is perfectly familiar, may consider the price of the book rather high, but in view of the comparatively limited market for such a work, and the expense of preparation, it is hard to see why the price is not even higher; as it is, the student who wishes to know the period thoroughly will find it contains full value.

A HISTORY OF ARCHITECTURE IN ITALY, from the time of Constantine to the Dawn of the Renaissance, by Charles A. Cummings. Two vols., 6"x 9", 639 p., 462 il. Boston, Houghton, Mifflin & Co., 1901. $7.50 net.

Of the architecture of that period of Italian History which, beginning with the decay of Rome, extends through the development of independent cities to the Renaissance we have had no connected or adequate narrative. Of Mr. Cummings' work too much can scarcely be said in praise. Among numerous architectural histories, it is distinguished by being really readable, and the student who begins it from a sense of duty, will soon find himself reading with a sense of live interest and real pleasure. It is at the same time, scholarly and authentic, points of disagreement among other authors having been the subject of most painstaking research. In his preface the author regrets that his work is necessarily incomplete, and gives the very good excuse that a lifetime spent in Italy in a study of the architectural remains and historical records would be necessary to a work that could in any way be considered exhaustive. For the general student it is complete enough, and for an extended study, there could be no more helpful guide, copious footnotes referring to special authorities and to sources of information concerning the Italy of this period. The illustrations, which are largely from photographs, so completely cover the subject that the reader seldom has occasion to supplement them by reference to other works.

Starting with the cubicula of the Roman catacombs, the first chapter traces the development of early Christian architecture up to the time of Theodoric. A chapter each is given to the Lombard, Central and Southern Romanesque, to the Gothic period and to the Byzantine influence. Sicily is considered by itself, and chapters are given to monasteries and to civil architecture. To the student of architecture it is an essential work, and the general reader will find it dry only in those places where detailed descriptions of individual buildings, with statements of dimensions have been necessary.

ITALIAN RENAISSANCE DOORWAYS, Volume I. of Topical Architecture Library, edited by William Rotch Ware. 10"x 14", 104 pl., Boston, American Architect and Building News Co., 1901. $10.00, or by special subscription $7.50.

Realizing the extreme usefulness to busy architects of intelligently classified material, Mr. Ware has added to the periodical *Topical Architecture* this series of volumes, the first of which we have received and which contains nothing that has been or will be published in the periodical. Not content with classifying Italian Renaissance Doorways in one volume, he has grouped the subjects under four "expressions" of square-headed types, namely Decorated Lintel, Lintel over Lintel, Triangle over Lintel, and Arc over Lintel; and five "expressions" of round-headed types, namely, Lintel over Arc, Triangle over Arc, Arc between Lintels, Canopied or Hooded, and Arc over Arc; six subjects are classified under Dual Motive, a familiar example of which is the entrance to the Palazzo Farnese. As the publication of the periodical *Topical Architecture* progresses and subjects of one class accumulate, it is the editor's plan to take more subjects out of hand and combine them with those already published in the periodical, in a volume of the *Topical Architecture Library*, offering subscribers to the periodical, who may wish to purchase the volumes of the *Library*, some compensating discount. The earlier volumes, however, will contain entirely different material from the periodical. The illustrations are from photographs, from scale drawings, some reproduced direct from original publications, some skilfully redrawn, and from sketches by Sir Digby Wyatt, there being sixteen of these arranged two on a plate.

SCHOOL ARCHITECTURE, by Edmund M. Wheelwright. 7½"x10½", 350 p., 250 il. Boston, 1901, Rogers & Manson. $5.00.

It need hardly be said that no writer in the compass of 350 pages and with only 250 illustrations can hope to present all that architects need to know of school buildings; consequently in such a book as the one Mr. Wheelwright has given us much must necessarily be left out entirely and a great many subjects treated in a summary fashion. The plan adopted has resulted in assuming that the reader has some preliminary knowledge of the subject and is prepared to take advantage of the discussion of principles and methods without elementary instruction, the instruction of a text-book. It is essentially a book for practising architects and contains in condensed form the conclusions derived from the author's experience, supplemented by an intelligent comparison with the work of other architects in this country and abroad.

That the science of school building has advanced remarkably in recent years is abundantly shown, but that there is ample room for further advance is equally evident from the many practical criticisms and suggestions upon arrangement of plan, lighting, sanitation and the details of construction with which the book is filled.

It is principally in the direction of planning and in practical details that the book will be found most useful, although in design there is much valuable suggestion in the instructive illustrations. Mr. Wheelwright's own work for the city of Boston, already familiar, is naturally freely drawn upon for the purpose, and stands well the test of comparison.

As this is the only recent work upon school architecture, except the portion devoted to schools of Prof. F. W. Chandler's monograph upon Mr. Wheelwright's "Municipal Architecture in Boston," it will necessarily stand as an important reference book.

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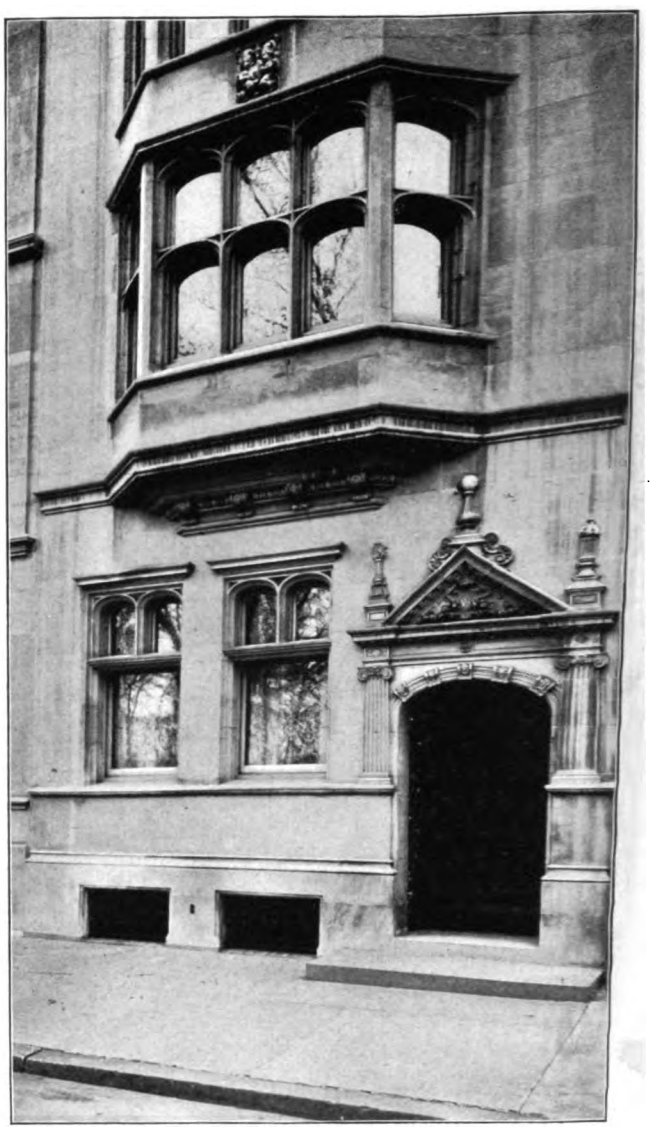

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WALL AND WATER GARDENS, by Gertrude Jekyll. 6″x9″, 177 p., 132 il. New York, Charles Scribner's Sons, 1901. $3.75 net.

The humid air, long summers and mild winters of England make many things possible in English gardens which it would manifestly be impracticable to attempt in America; consequently English books upon horticulture are not always safe guides to follow here. Nevertheless there are points enough and thoroughly practical ones, to be gained by the study of English examples and methods. After leaving out of account the consideration of the growth of plants which may or may not apply to our conditions, there is still left in Miss Jekyll's book a great deal of valuable suggestion to designers and growers of gardens in this country. It is surprising to find, also, how many types of gardens are included under the classification to which the book is limited,— wall and water gardens,— almost the whole range of gardening, in fact.

To the casual glance this is a charming book of pictures, such garden pictures as *Country Life* has made familiar to us, week in and week out, year after year; and one lays it down with a deep sigh of satisfaction that such things are possible. Upon more careful examination it proves to be a mine of practical suggestions to the grower, as well as the independent designer of gardens.

Apropos of the picture book Miss Jekyll says: "To any one who has both practiced and studied gardening for a number of years, and has at last acquired a glimmering of illumination as to what is best to be done in the many circumstances presented by various sites, it is immensely instructive to see gardens, or even to see pictures of them. Perhaps the pictures are even the best, if there are enough of one place to give an idea of all its portions, or if there are several illustrations of some important feature. In the black and white presentment of a scene, that can be held in the hand and examined quietly and at leisure, without the distractions of brilliant sunshine or color, or wind or rain, or the company of one's fellow-creatures (however charming and sympathetic they may be) the merits of the scene can be fairly judged."

To architects, picture books appeal with especial force; an architect's library is very largely made up of them. In this one are to be found considerably more than one hundred illustrations, mostly of garden details, all very suggestive and all beautiful.

But it is not alone a picture book. The author describes the methods of laying out and building walls, the arrangement of steps and terraces, showing the endless possibilities of these interesting features, the designing and placing of basins, pools and fountains, and the treatment of the less formal arrangements of water gardens such as ponds and brooks; and in each case she treats the subject with admirable taste, both as to general principles and in concrete example.

One point alone may be taken to illustrate the lessons that can be drawn from this book. Making allowance for climate and the mellowing effect of age, the contrast is still marked between the lovely flower and vine covered walls described and pictured, and the hard, naked masonry with which we are familiar. When our walls are not bare they too often go to the other extreme, and are completely hidden with a dense mass of formless green, relieved perhaps for a few weeks by an equally formless mass of flowers; both extremes are to be avoided, and we can here see how it should be done. Like most plant lovers Miss Jekyll is inclined to favor the free and informal arrangement of gardens as giving nature better opportunity to display her beauties. This does not, however, lead her to denounce all attempts at formality, and to advocate, like some writers, the entire avoidance of straight lines and the formal plan. With remarkable fairness of mind, which characterizes the book throughout, she indicates the fitting place for formal treatment, and shows a number of excellent examples of its use.

In conclusion it may be said that from whatever point of view the reader may consider this book he will have his hopes more than realized. It is a beautiful piece of book-making, is entertainingly written, is drawn from a full store of sound and practical information, and is rich in suggestions alike to designers and owners of gardens.

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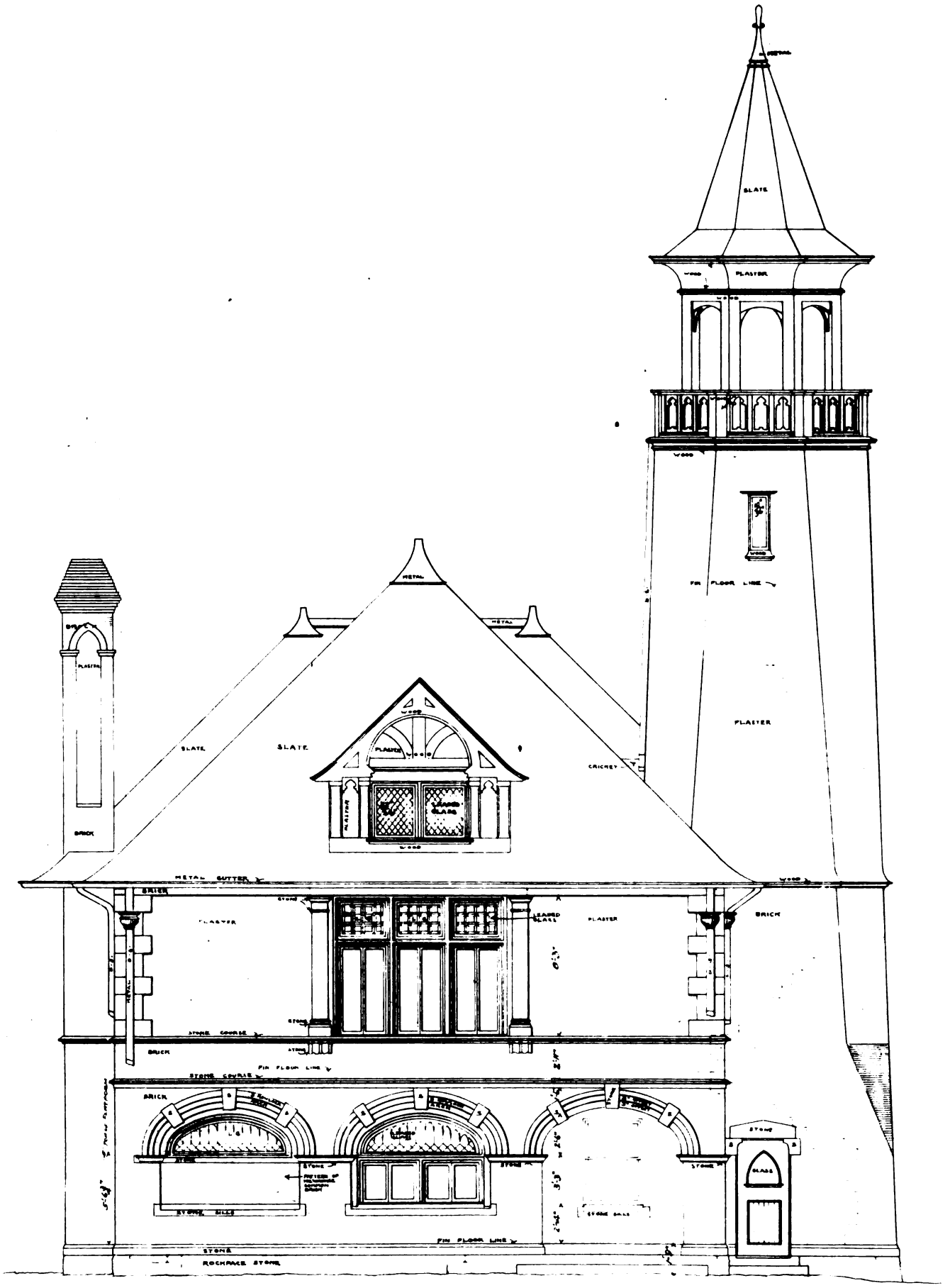

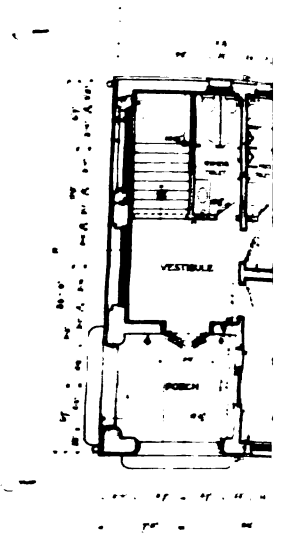

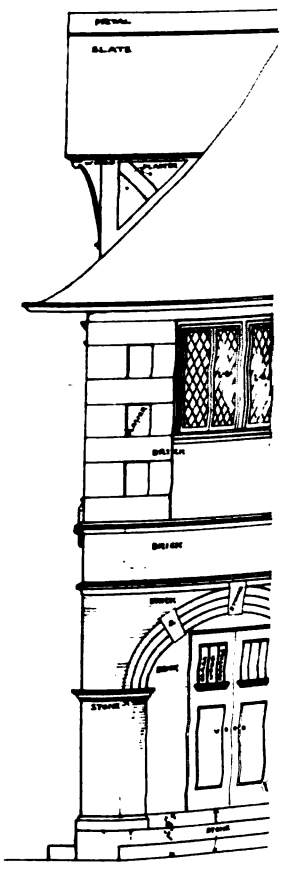

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PLATE LXXXIII.

E FOREST, ILLINOIS

RANGER, ARCHITECTS.

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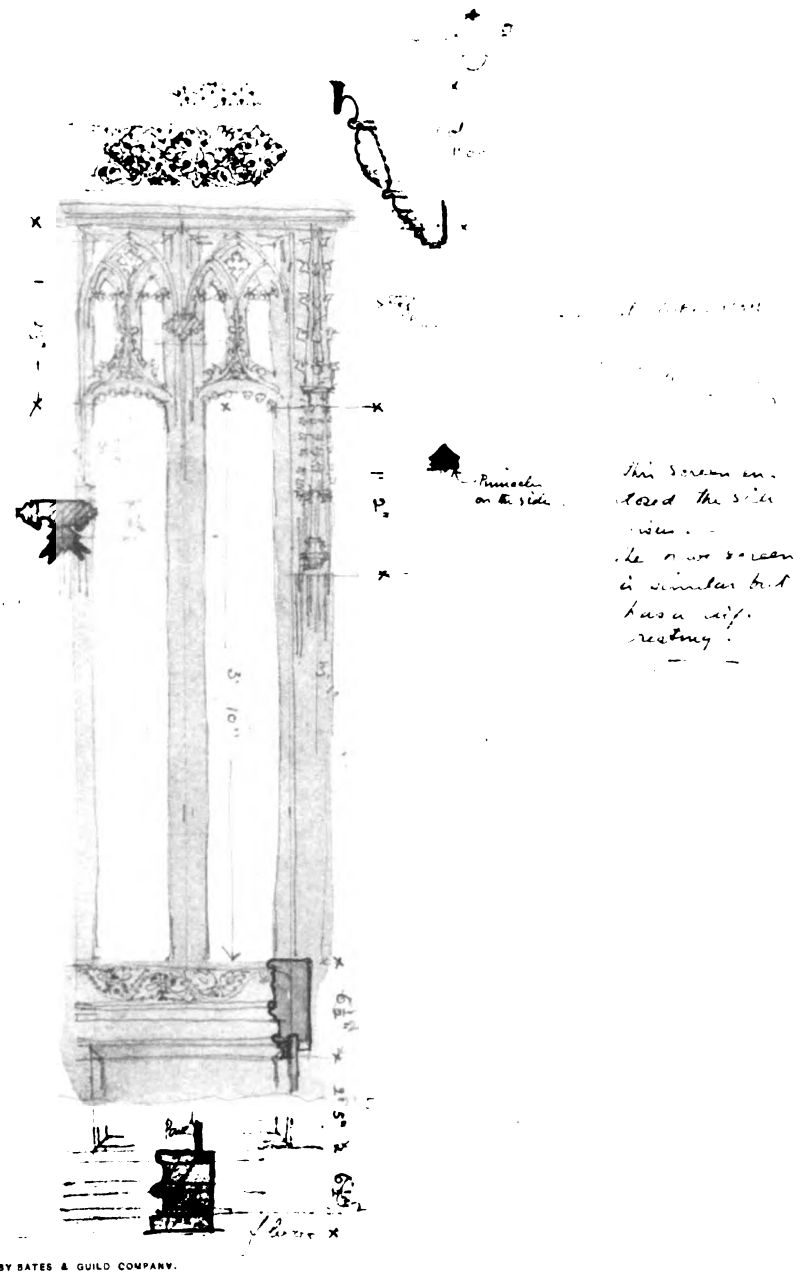
PLATE LXXXIV.



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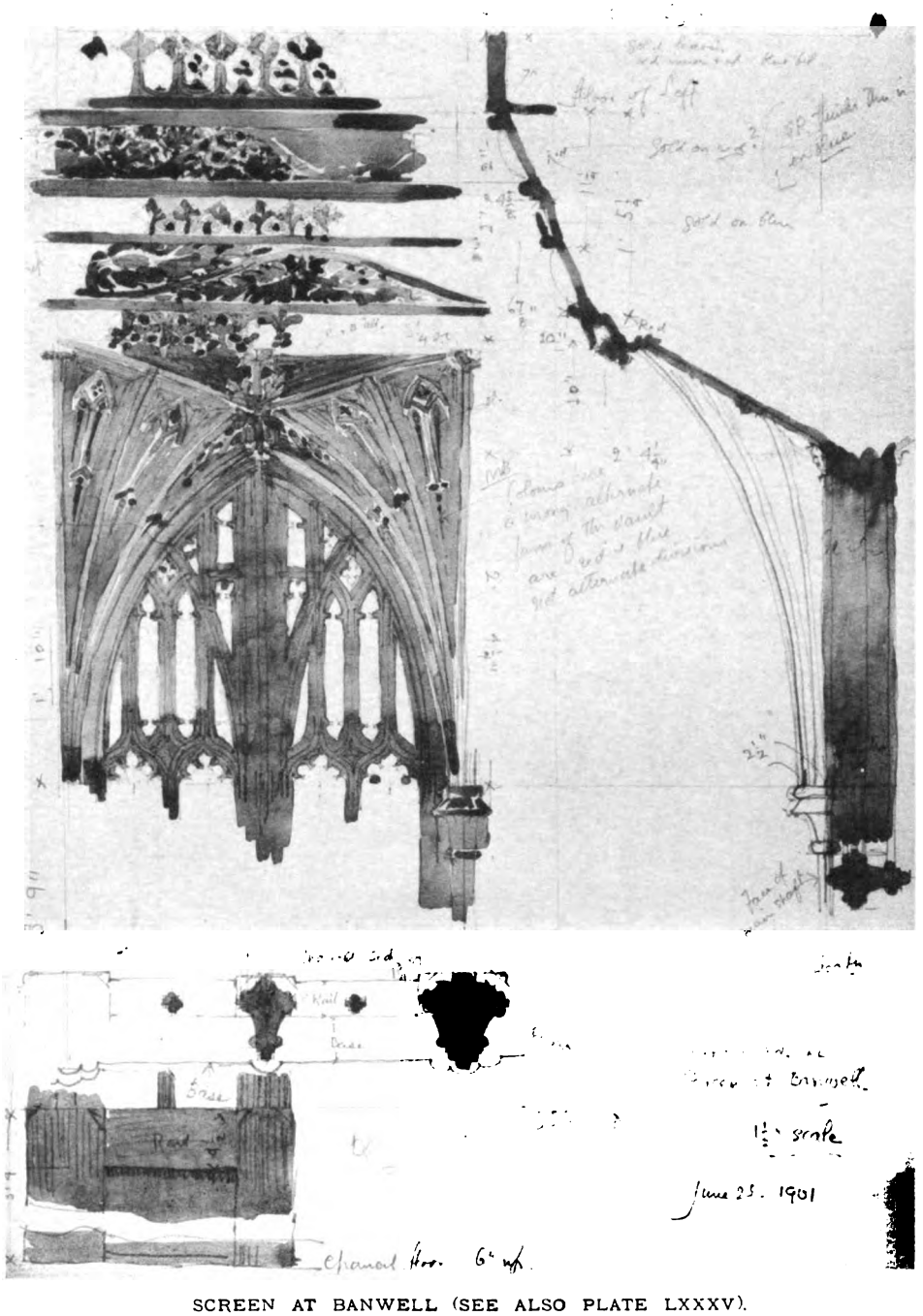
SCREEN AT WRINGTON.



SCREEN AT BANWELL (SEE ALSO PLATE LXXXV).

ILLUSTRATIONS TO "NOTES ON SOME ENGLISH ROOD SCREENS."

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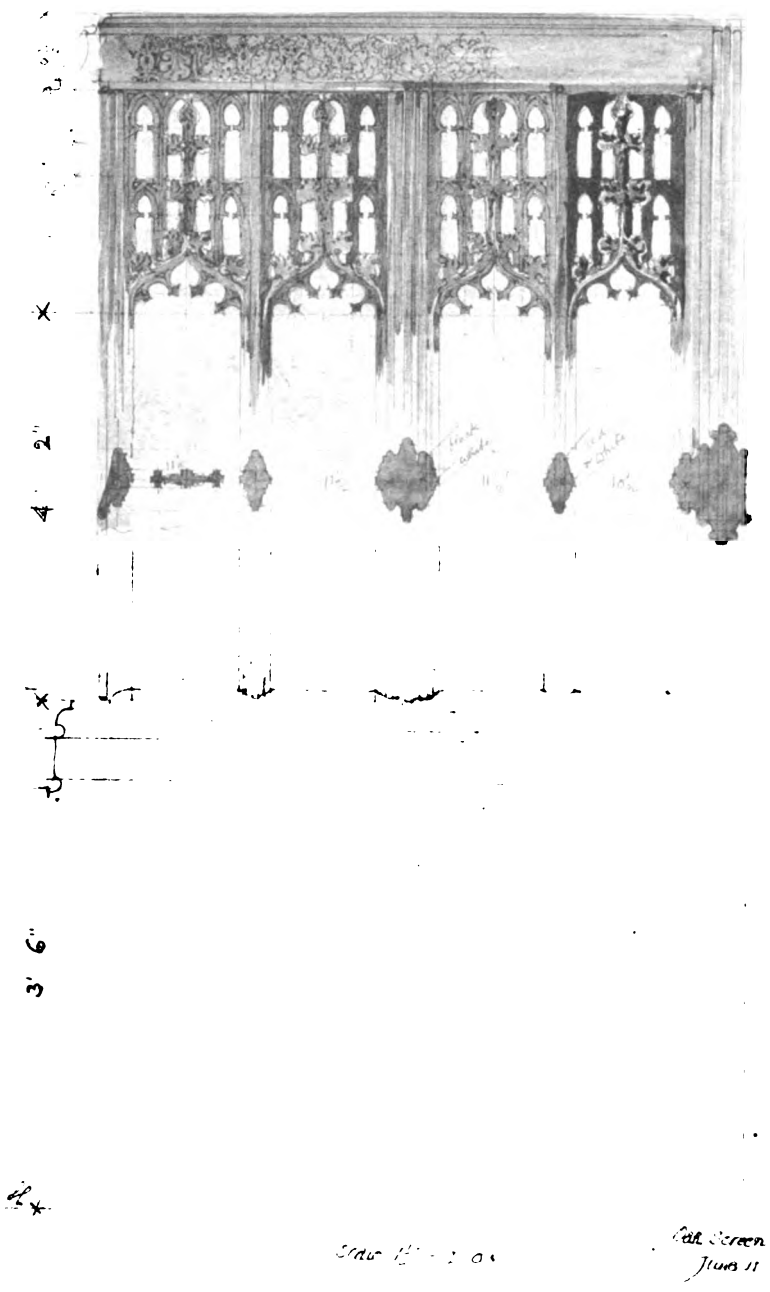
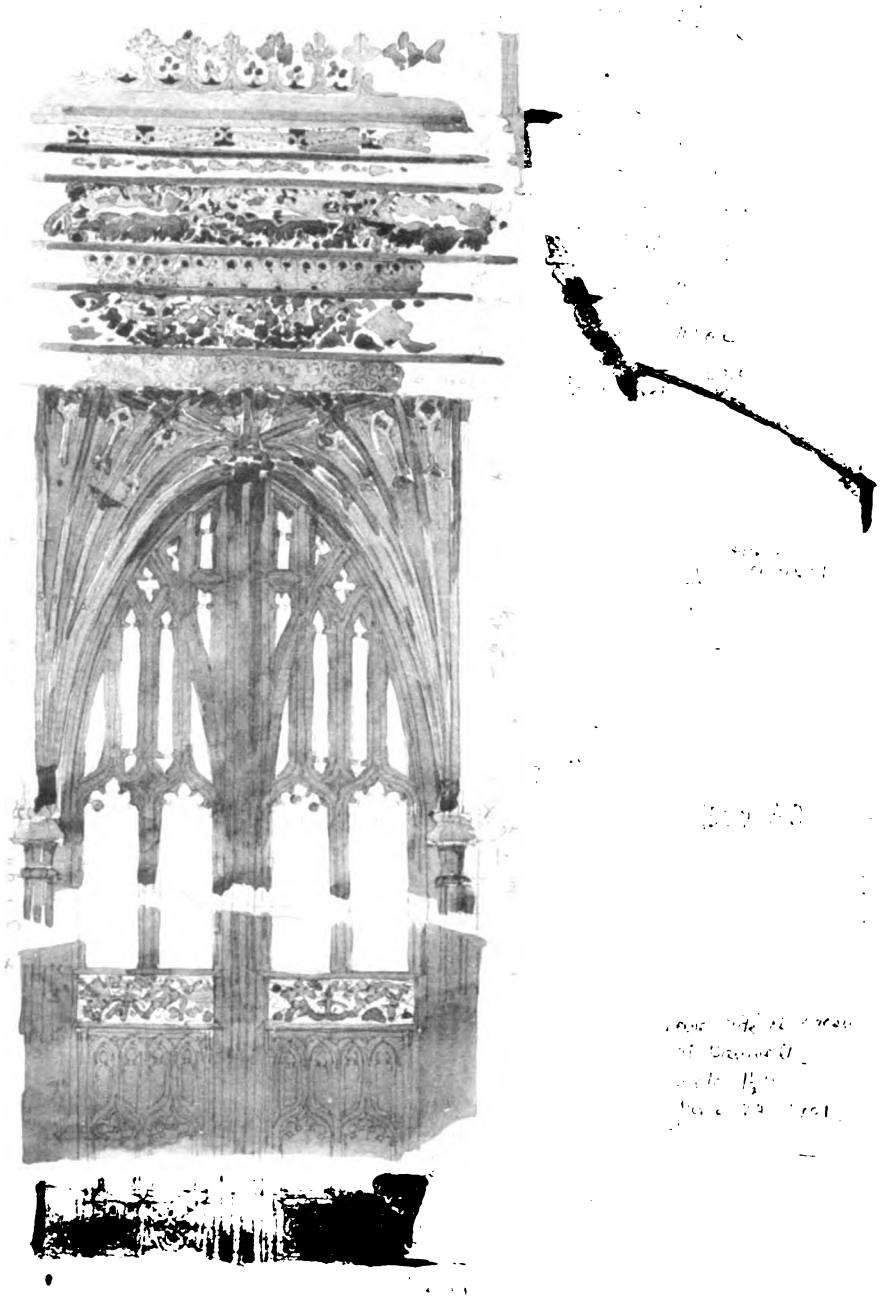


SCREEN AT WELLOW.



SCREEN AT BANWELL (SEE ALSO PLATE LXXXIV).

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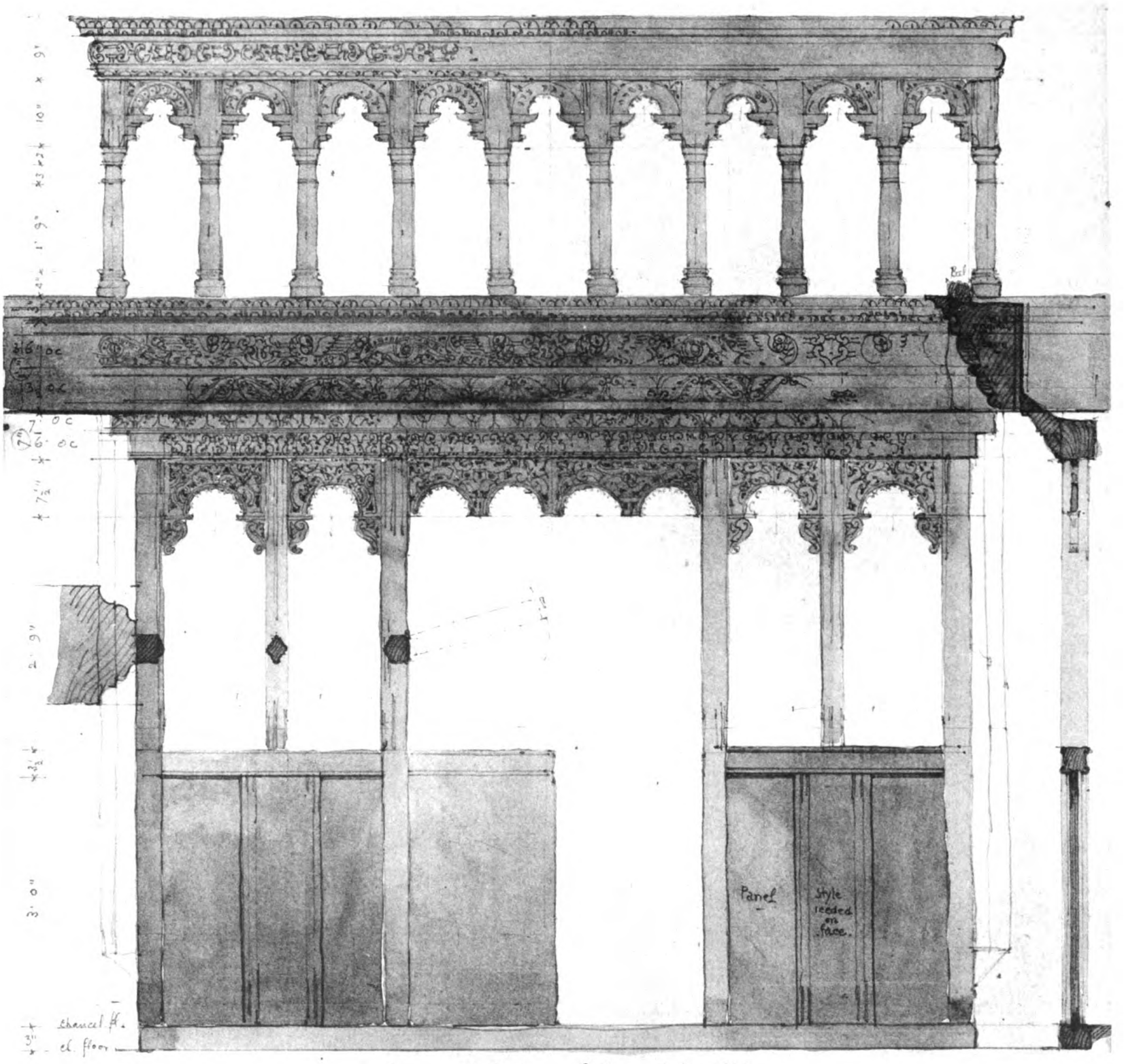

Screen at Rodney Stoke. date 1625.

Scale $\frac{3}{4}$" = 1' 0" - Total height 12' 2½". Chancel arch 10' 0"

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SCREEN AT RODNEY STOKE.

ILLUSTRATION TO "NOTES ON SOME ENGLISH ROOD SCREENS."

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PLATE LXXXVII.

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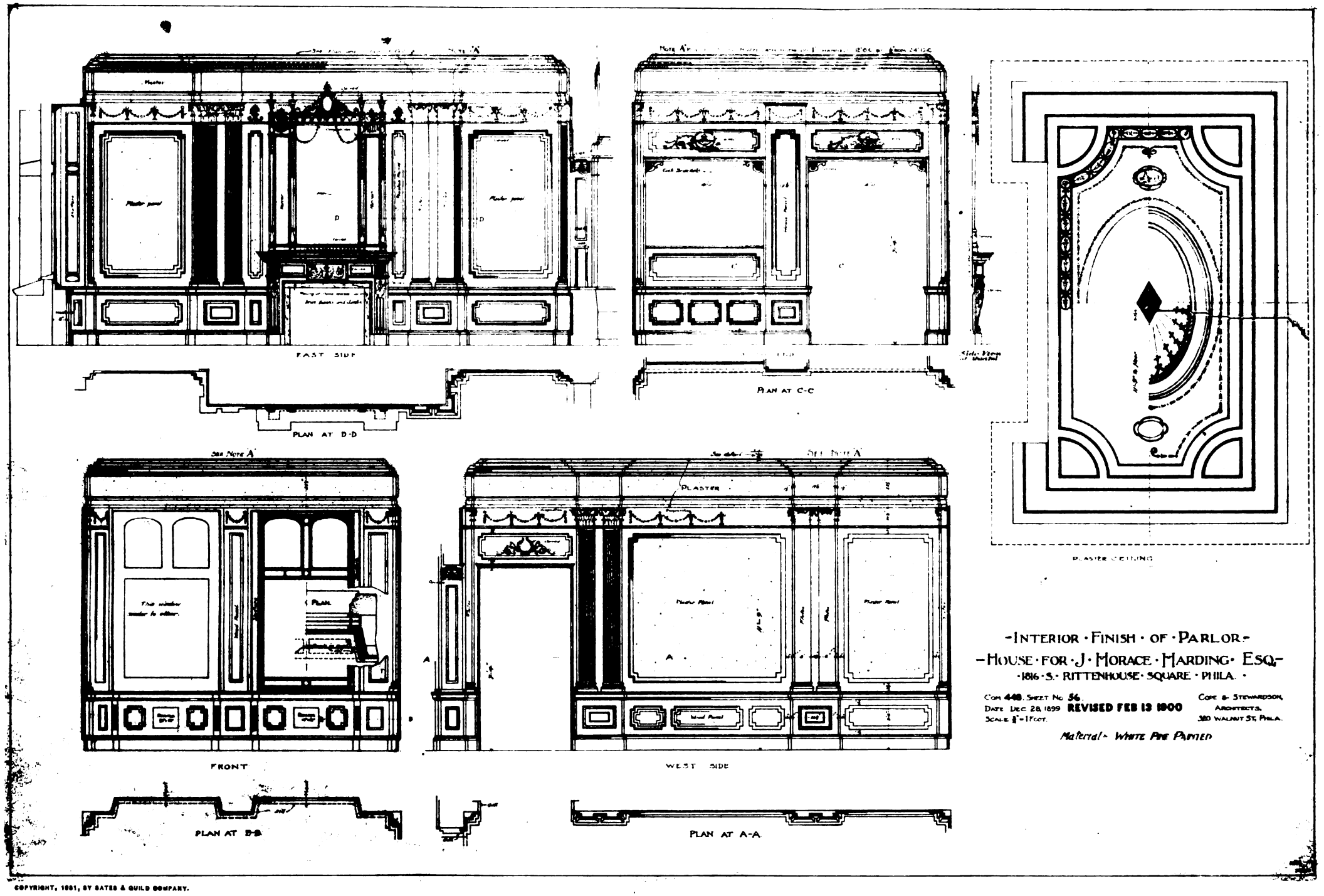
PLATE LXXXVIII.


EAST SIDE
PLAN AT C-C
PLAN AT D-D
FRONT
WEST SIDE
PLAN AT B-B
PLAN AT A-A
PLASTER CEILING
-INTERIOR · FINISH · OF · PARLOR-
-HOUSE · FOR · J · HORACE · HARDING · ESQ.-
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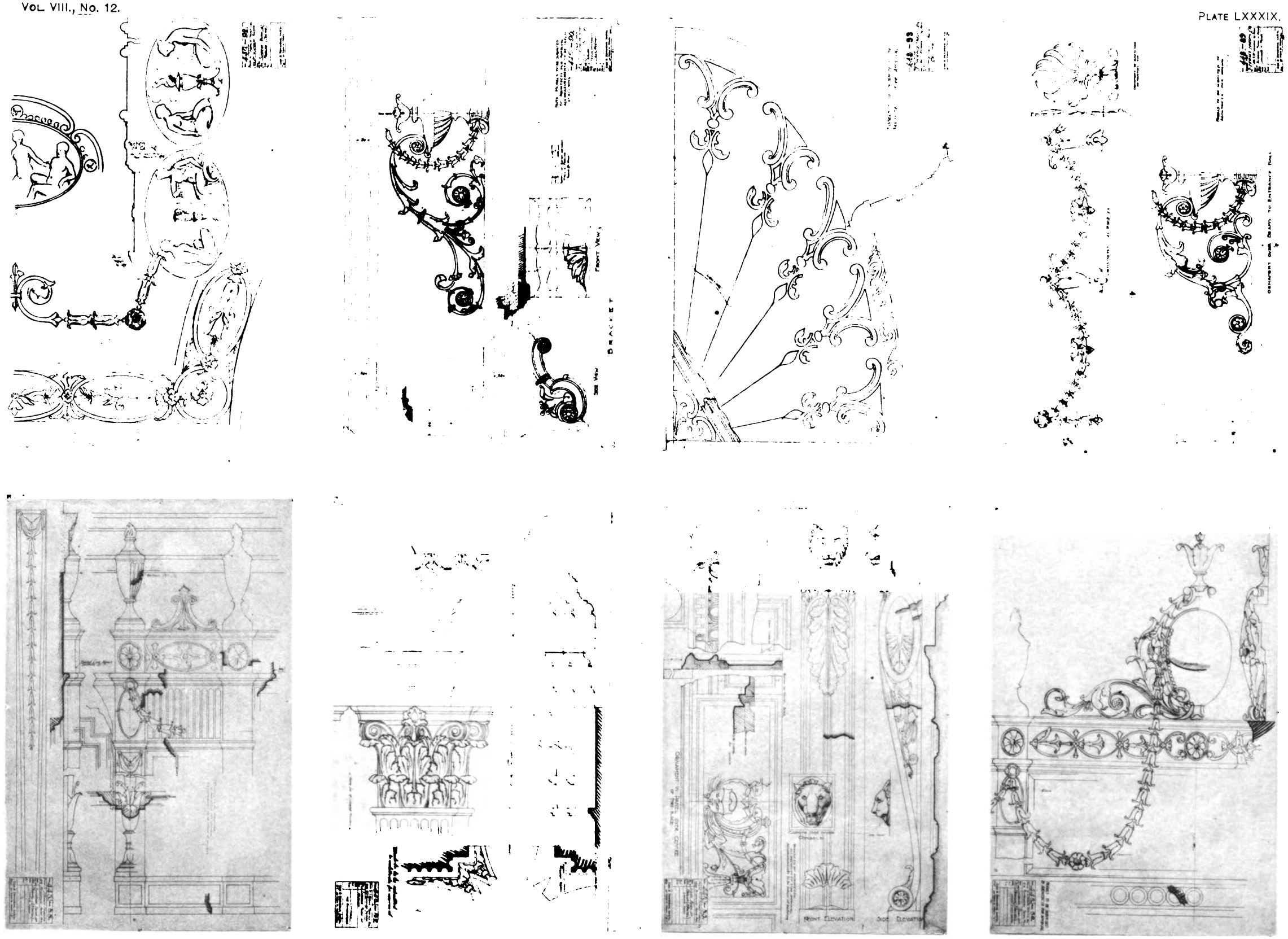
VOL. VIII., No. 12.

PLATE LXXXIX.



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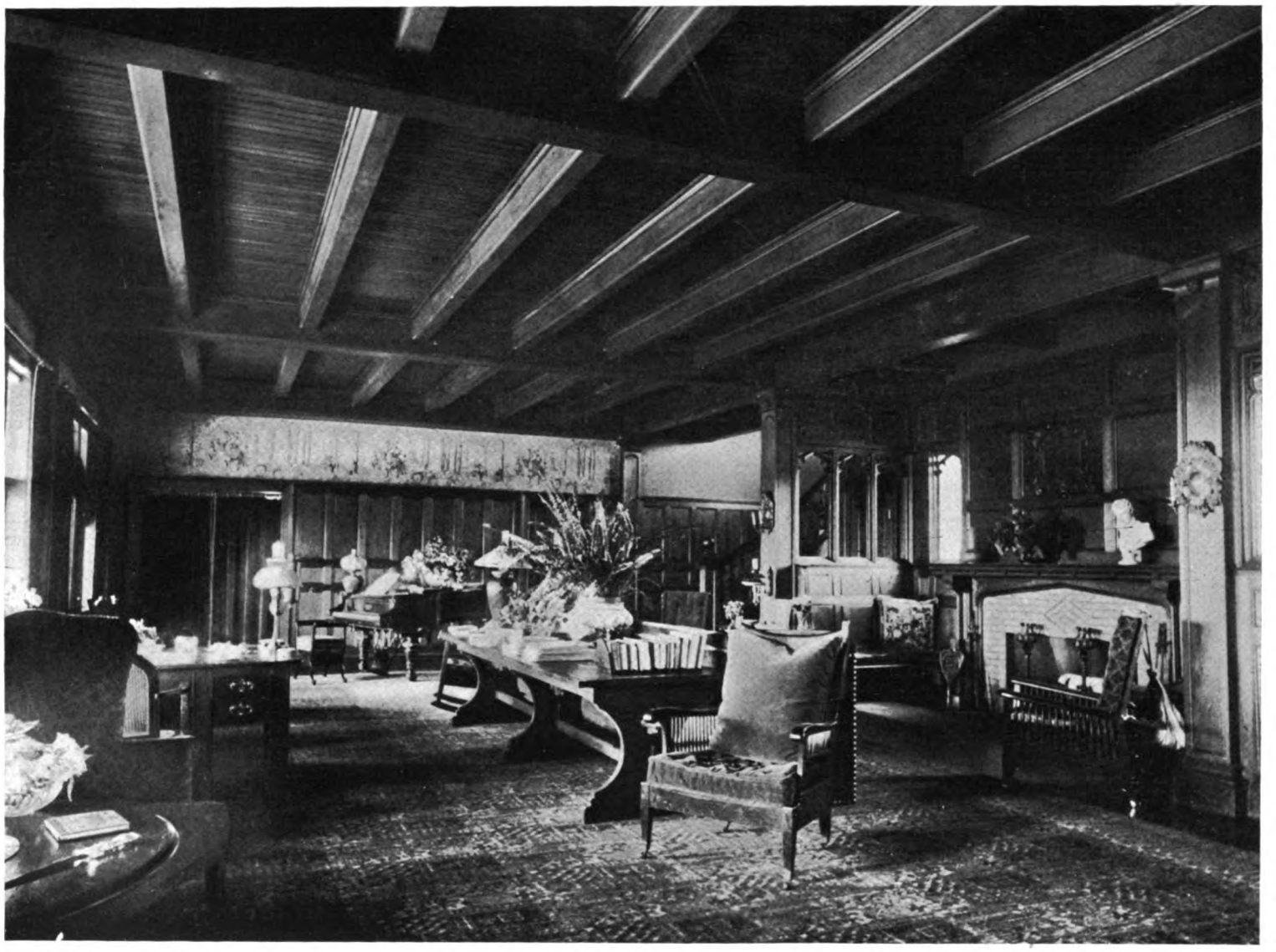

THE SUMMER HOME OF MRS. J. G. CHAPMAN, DUBLIN, N.H. MAURAN, RUSSELL & GARDEN, ARCHITECTS.

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The Architectural Review

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PLATES.

PLATE LXXXIII.—CITY HALL, LAKE FOREST, ILL.—*Messrs. Frost and Granger, Architects.*

PLATES LXXXIV., LXXXV., LXXXVI.—ILLUSTRATIONS TO "NOTES ON SOME ENGLISH ROOD SCREENS."— *Mr. R. Clipston Sturgis, Architect.*

PLATES LXXXVII., LXXXVIII, LXXXIX—DETAILS OF HOUSE FOR J. HORACE HARDING, ESQ., PHILADELPHIA.— *Messrs Cope & Stewardson, Architects.*

UNDER the title "The Architect That Might Be," Mr. C. H. Blackall recently delivered an address before the Detroit Architectural Club which furnishes food for serious thought. The theme is certainly an interesting one. The Architect That Might Be may prove to be a very different creature from The Architect That Is or That Is To Be, for however much we may theorize it is hardly likely that ideals will ever be carried out exactly, and there is so much of the commercial element even in the best practice of architecture that considerations of possibilities must perforce remain to a very large extent speculative in their ultimate character. And yet, the address in question has presented in a very practical form some of the desirable functions of the ideal architect. Artists are frequently reproached with taking themselves more seriously than any one else takes them, and in so far as the architect is an artist and a dreamer the imputation will doubtless apply to him as well, and yet whether or no the idealist has a fair right to his self-consideration there certainly is plenty of reason for the architect taking a very serious view of himself and his profession. From the very nature of his occupation he is obliged constantly to pose as an expert, or at least as an arbitrator, and it would be impossible for any self-respecting, conscientious architect to be engaged in the active practice of his profession for many years without a feeling arising that his calling is far more than a means of winning a living and that, consciously or unconsciously, he is a factor in public growth and development.

The address emphasizes five essential qualities of the Architect That Might Be, namely, artistic perception, the personality and character of an educated gentleman, common sense, the sense of construction and business ability. We are glad to see an insistance placed upon the second quality. It is often far too lacking in the personal characteristics of many who pose as artists. In the competitive struggle, in the daily grasping for opportunity, no less than in the arduous preliminary years of training, our young men are only too prone to neglect the personal equation and to ignore character as a factor in architectural success. Perhaps it is taking the profession a little too seriously, but from our point of view there is no calling in which the qualities of an educated gentleman are so essential, so valuable and so far reaching in their positive commercial worth as architecture. Equally important is the fourth qualification. In a way the constructive sense and artistic perceptions are very closely allied and it is the redeeming feature of the training of the École des Beaux-Arts today that it attempts to bring the two closely in touch with each other. Not as a matter of mathematics, applied to beams, arches or columns, but construction as a sense of the integral composition, construction which makes a building not only actually of sufficient strength, but which also gives it the solid, stable appearance which is so necessary; this is a quality which is really more lacking in our national architecture than is sometimes appreciated. There was a time some thirty years or more ago, when architects like Gilman, Latrobe and the elder Upjohn were in their prime, when the best of the American work had a distinctive solidity of character which somehow we have not yet returned to. The designs of that period were in an artistic sense beneath criticism and the construction in a mathematical sense was at the best unthinking, but the architecture possessed a certain sense of fitness in bulk and a feeling of stability in detail which constitutes after all the basis of the real constructive sense. This is the quality which must be in all good architecture. It is a fruitful theme for discussion, especially since the advent of the steel cage system of building, but even our twenty-story buildings can be made to look firm and secure, as has been demonstrated by such structures as the American Surety Building in New York and many others which could be mentioned.

There is a great deal more in the address than mere dry considerations of the requirements of the architect who is a success in business. It presents a strong plea for the consideration of beauty in design. The temptation to be original is sometimes too much for a young man, and we find intrinsic beauty very often sacrificed to a desire for something new and out of the common run. As a matter of fact, architecture which is out of the common run is very apt to be bad, and certainly the architecture which fails to be beautiful in its parts can never be called successful. There is of course a difference of opinion as to what constitutes beauty, and there is still greater difference just at present in the ranks of some of our designers as to whether that beauty shall spring from historic precedent or shall be of the spontaneous type which some have dubbed with the debatable name of pure design. But it seems to us that the element of beauty is at once the very easiest to appreciate and apply and is the one which is the most frequently ignored. The characteristic of Greek architecture was its intense, all-pervading love of the beautiful. This sentiment crops out in every attic detail, in every curve, in every bit of carving, as well as in even the homely associations of every day life. It is the one element which is most sadly lacking in this modern commercial age, and yet it would seem that with all the wealth of the past to draw from there ought to be no excuse whatever for a young architect of the twentieth century ever permitting himself to turn out detail which is not beautiful. We are not speaking of extreme fitness or appropriateness in design, though of course such are very important factors, but if our young designers could only restrain the desire to do something different from their forbears, something out of the line that has been followed by other architects, and would set themselves sedulously to cultivate their appreciation of beauty, we imagine a very few years would see a vast difference in the character of our architecture.

From the editorial standpoint the address suggests a line of thought which while having the same trend takes a slightly different direction, namely, as to the possibilities of our architectural journals. The growth of professional journalism in this country has been exceedingly rapid and we think it fair to say that architectural publications have on the whole more than kept abreast with the progress of the profession at large. So that reasoning from The Architect That Might Be, the architectural paper that must be ought to be something a great deal better than what we now have. That a change is coming in methods of publication is unquestioned. Within the past decade nearly all the daily papers have begun to include architectural news in their columns. Several of the magazines have extended their scope so as to present a distinctly architectural department to their readers, and within a few years *The Ladies' Home Journal* has begun the publication of a series of designs for moderate priced houses which it has presented in an extremely clever manner and with undoubtedly good results. The publication of architecture has become popularized and with all the journals now in the market which aim chiefly to reach the popular mind the task of the strictly professional journal is made vastly more easy than it was in the early days when the field was occupied by one publication alone, which had to be at once real estate record, building news and architect. To our mind the change is certainly a welcome one. We do not need now to be a chronicle but can come more closely to an approximation of the rôle of critic. It is the function of the architectural journals today to seek out the good work, to present it in the very best manner, and to maintain the traditions of the purest art and the most perfect architecture in such manner as shall justly win a position of leadership.

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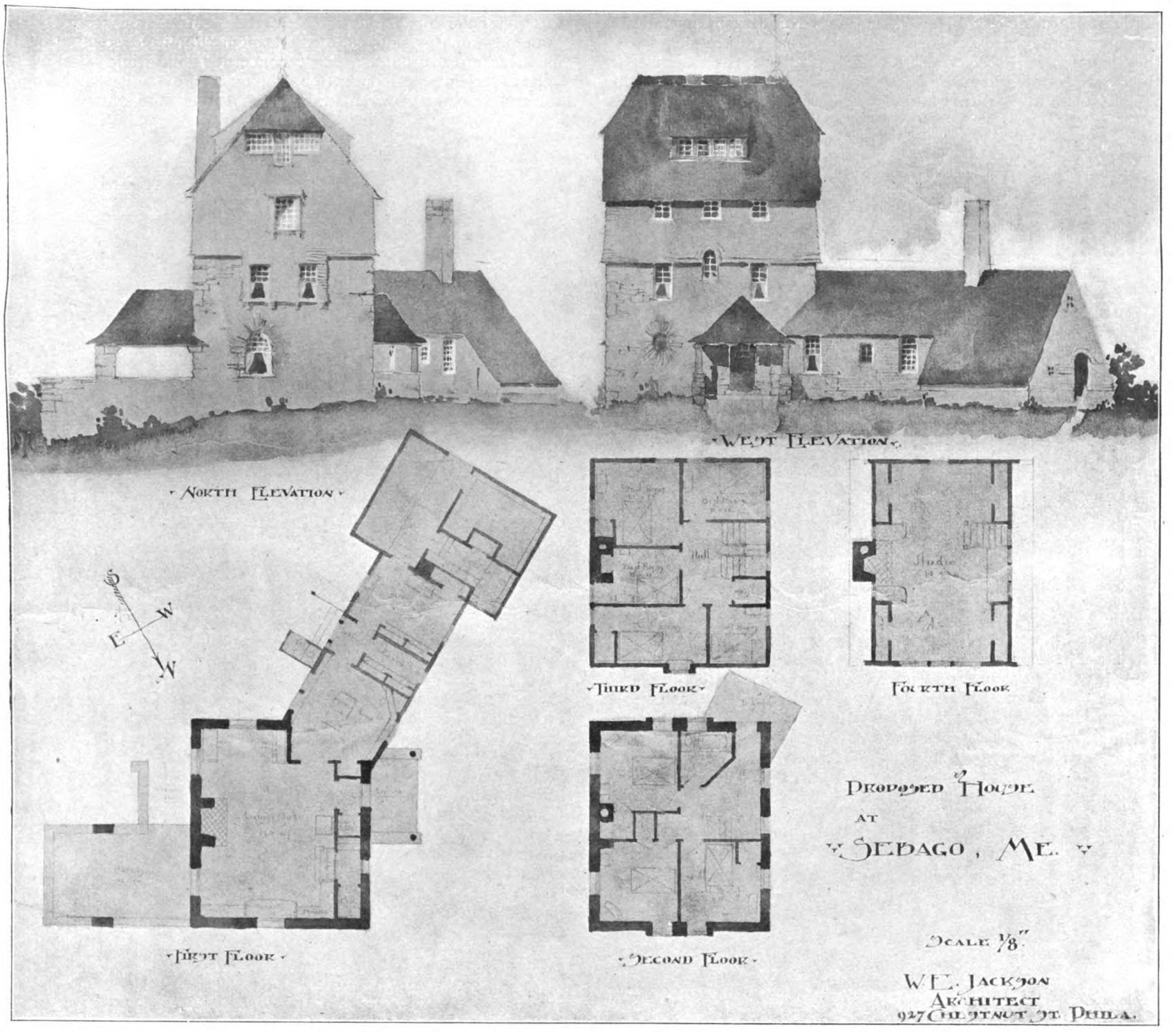

And we can readily imagine a future in which The Architect That Might Be should become a possibility co-operating with the architectural journal that must be in producing an architecture which shall be at once beautiful, appropriate and enduring.

SINCE Mr. Blackall's address was delivered we have received *The British Architect* for November 22, which contains a notice of the opening meeting of the Northern Architectural Association. In the course of the address of the president, Mr. Frank Caws, he remarked: "The truly successful modern architect must of necessity be an artist, scientist and commercialist, and withal an excellent society man, all rolled into one. To those among us to whom emphatically the twentieth century belongs, it is neither too late nor too soon to set before ourselves these three component qualities, — art, science, business, — and to make up our minds which of the three we will worship most and follow hardest; or whether we will strive for that highest ideal, the most honorable because most difficult of attainment, in which a deep love of art, familiar knowledge of science, and strict attention to business are combined in the fully developed, every-way-qualified, up-to-date architect. The youngest among us, in view of these four alternatives, should act on Gœthe's advice: 'Choose well! Your choice is brief and yet endless!'" Thus from east and west we find expressions of the same ideals and purposes.

Current Periodicals.

THE English magazines for the month have little of interest in the way of illustration, apart from the competitive designs for the Queen Victoria Memorial, but the letterpress has been more than usually interesting by reason of the very pretty fight that was started by various architects over the action of the Liverpool Cathedral Committee. Being possessed of some sense of ecclesiological continuity and feeling as well a natural pride in the one national style of Great Britain, the authorities fixed on Gothic as the style for the proposed cathedral. Instantly they were met by a chorus of rather violent denunciation emanating from those architects who know nothing of Gothic and presumably less of ecclesiastical architecture. Just what these critics wanted, beyond the technical liberty to submit sketches in any style that pleased them, it would be hard to say. They condemned Gothic with exceeding vehemence, but they offered nothing to take its place, and it would be difficult to see just what they could suggest. They insisted that Gothic was a dead style, the Gothic Restoration a lost cause, but we might admit all this and still ask what else could possibly be done that would be more consistent and more national. The protestants were, it seems to us, simply fighting against an unfortunate condition.

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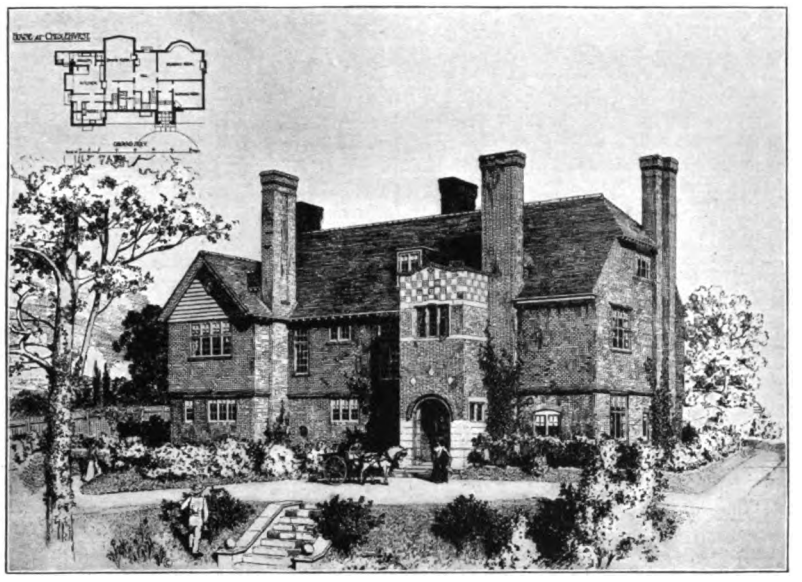
Ecclesiastical Gothic may, perhaps, verge dangerously on the borders of archæology, but Mr. Bentley's Neo-Byzantine and Mr. Belcher's depraved Georgian are at least equally objectionable, for they have no consistency whatever when called into the service of the Church. Mr. Blomfield and his allies seem to be clamoring for the chance to invent a new style. Well, if there were any possible reason to suppose that they were capable of doing it, this would be all very well, but thus far, there has been no evidence of the production of anything of the kind in England, in fact the best modern work in that country, apart from domestic architecture, is as Mr. J. Oldrid Scott has shown in *The Architect*, just that Gothic work produced by Mr. Pearson, Mr. Bodley, Mr. Austin and Mr. Temple Moore. The fight waxed hot and furious and the Liverpool Committee very gracefully withdrew their former terms and issued others, permitting architects to send in work of any style whatever; not that any one supposes that by so doing they will be any more friendly toward some less ecclesiastical design. They will probably stick to their very logical conviction in favor of some form of developed and modernized Gothic, and it is devoutly to be hoped they may do so.

(FROM "THE BUILDER," LONDON.)



ENTRANCE FRONT, HOUSE AT CHISLEHURST. ERNEST NEWTON, ARCHITECT.

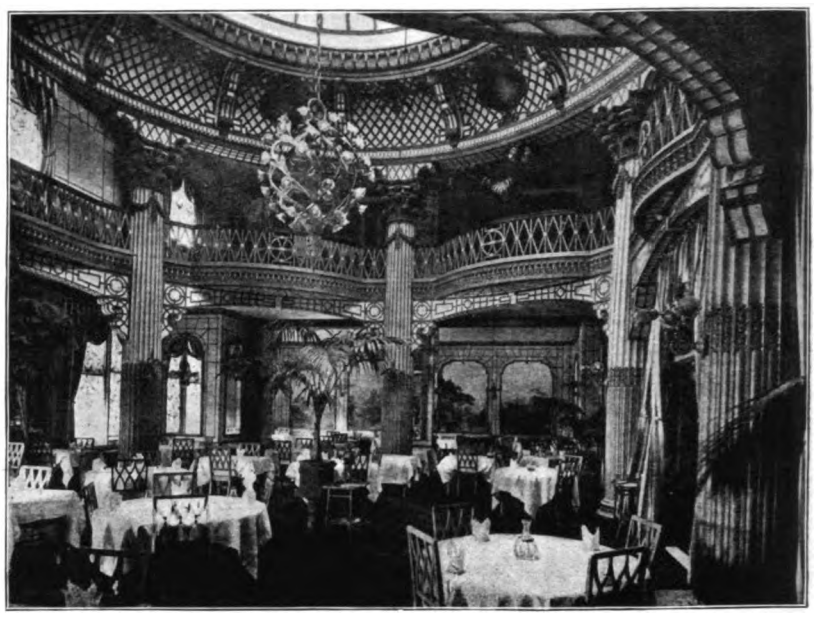
(FROM THE "AMERICAN ARCHITECT.")

DETAIL, "HOMESTEAD," LENOX, MASS.
MCKIM, MEAD & WHITE, ARCHITECTS.

As we have said before, the illustrations in the magazines are not particularly interesting. In *The Builder* for October 26, there is a most magnificent drawing of a portion of the Glasgow Municipal Buildings by Mr. William Young. The design itself is not a very distinguished phase of classic, but the drawing is evidently a masterpiece in its way. In the same number is a good little house by Mr. Ernest Newton, which we reproduce. The editorial comments on the Liverpool Cathedral imbroglio in this number approach very near to billingsgate, and show a wrong-headedness with regard to ecclesiastical matters that is deplorable but not surprising.

In the same magazine for November 2, is published the selected design for the Queen Victoria Memorial by Mr. Aston Webb. This is unquestionably the best of the designs submitted, so far, that is, as those already published are concerned, but while it shows a certain largeness of conception, it is marked by a distinct meagreness and lack of power in its various parts. The whole thing is hardly more than an ostentatious fence. Mr. Webb has very wisely left the front of Buckingham Palace alone, which some of his less well advised associates did not do. But if he were going to do this, there seems no reason why he should have kept his colonnades so insignificant. Where architects have made a new front of the Palace an essential part of the design, the accessories are, of course, very rightly subordinate, but the Palace itself is not of sufficient architectural beauty to make it necessary to reveal all its poverty of design through little fences that mask it not at all.

("FROM THE AMERICAN ARCHITECT.")



PALM GARDEN, THE LENOX, BOSTON, MASS. A. H. BOWDITCH, ARCHITECT.

Sir Thomas Drew's competitive design, published November 9, is one of these that makes a transmogrified Palace the principal feature, and poor enough it is. The treatment of the surroundings is quite insignificant. Mr. T. G. Jackson's scheme published November 16, is like Mr. Webb's, simple and dignified; indeed, it presses the latter very close for first place. The triumphal arch which is an essential portion of his scheme is fine in proportion, but the sculpture is rather insignificant, and unfortunately placed.

(FROM THE "AMERICAN ARCHITECT.")

HOUSE ON COMMONWEALTH AVENUE, BOSTON, MASS.
CHARLES BRIGHAM, ARCHITECT.

The Architect as usual contains nothing important except the fine reproductions of photographs of English Cathedrals, though

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it illustrates some designs for the Queen Victoria Memorial already published in *The Builder.*

In the *Building News* for October 18, there are two delightful little houses by Mr. Banister Fletcher and a photograph of a clever and interesting piece of modern half timber work in Chester by Messrs. Douglass & Minshull.

(FROM THE "AMERICAN ARCHITECT.")

HOUSE AT TORRESDALE, PA. WILSON EYRE, JR., ARCHITECT.

In the *American Architect* for October 26, are published three competitive designs for the Newark City Hall; none of them possessed of any particular brilliancy in point of planning or distinction, so far as the exterior is concerned. The project for the restoration of the Church of the Pieta, Venice, by Professor Agazzi, is gratuitous and objectionable.

In the issue for November 2, is a view of the Hotel Lenox, Boston, by Mr. A. H. Bowditch, a quiet and most successful piece of hotel design. It is surprising to find so strong and fine a building as this is in its exterior containing a room so ugly in its detail as the Palm Garden. The general scheme of the room is good, but the confusion of sharp harsh lines in the decoration is peculiarly unfortunate. Everything seems to get in one's way and there is neither gracefulness nor repose. Mr. C. B. J. Snyder's Public

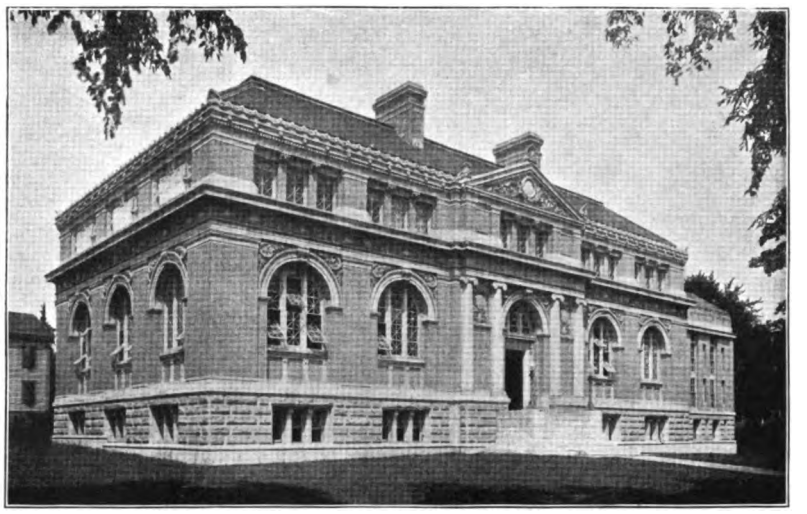
(FROM "THE INLAND ARCHITECT.")

RESIDENCE AT BUFFALO, N.Y. GREEN & WICKS, ARCHITECTS.

School, 4th Avenue, Brooklyn, began well, but it is quite ruined by the badly proportioned windows. The same is true, though to a smaller degree, of this same architect's schoolhouse on 7th Avenue. Certain details of this building are exceedingly good, but as before, the fenestration leaves much to be desired.

Messrs. Boring & Tilton's schoolhouse in Glenn Ridge, N.J., is pretty generally successful. It has rather more personality than the others and is less forbidding in its aspect. As for the examples of "L'Art Noveau" published in this number, one can only say that they add a new horror to domestic life. Insanity is rampant and uncontrolled. The whole absurd exhibition is too ridiculous to be taken seriously. In view of this crazy development of originality one longs for the days of black walnut and horsehair. There is just one piece of furniture that possesses some elements of beauty and that is the buffet by M. Gaillard. Apart from this, however, the work is apparently the result of the frantic activity of the

(FROM "THE BRICKBUILDER.")

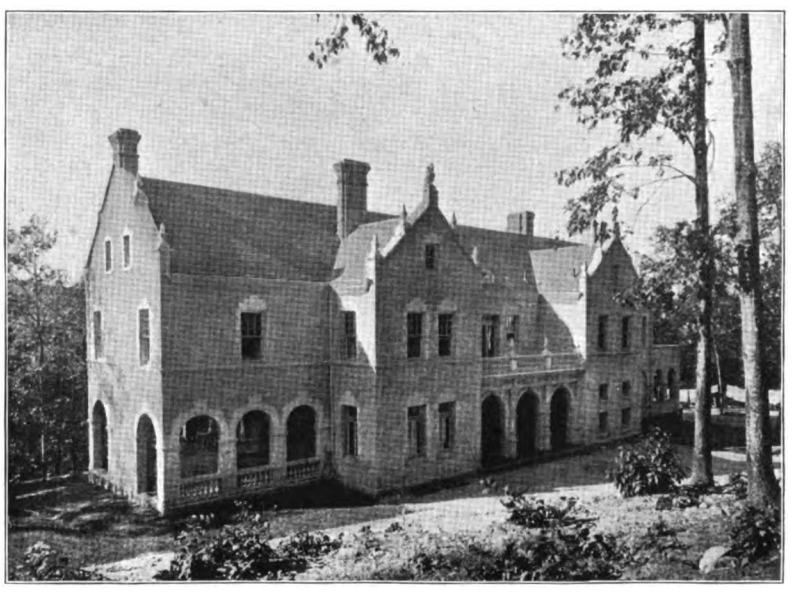


LIBRARY OF THE NEW BRITAIN INSTITUTE, NEW BRITAIN, CONN. DAVIS & BROOKS, ARCHITECTS.

unhappy occupants of bedlam. It might be well for the critics of the Liverpool Cathedral commission to consider in the light of these aberrations what happens when precedent is thrown to the winds.

Unless we are mistaken, Messrs. McKim, Mead & White's Lenox house published November 16, is the work of some years ago. One must admit that it is pretty thoroughly bad, and about as far from the work of the firm of today as one could possibly imagine. Mr. Charles Brigham's house in Commonwealth Avenue, Boston, seems a rather wilful transplanting into the unfriendly atmosphere of Boston of a style that belongs exclusively in Fifth Avenue, New York. It is rich and luxurious to a degree, rather better, in point of fact, than most of the New York work, but it is so very gorgeous that it wearies one a little.

(FROM "THE BRICKBUILDER.")



HOUSE AT TUXEDO PARK, N.Y. JAMES BROWN LORD, ARCHITECT.

As for Mr. Wilson Eyre's Torresdale house, it is just as unconventional and personal as one might know it would be. It is not in any particular style and it suffers not at all from this fact. It is just a comfortable, attractive country house, distinguished in its quality and refined in every particular, except, perhaps, in the enormous diamond panes of the windows, which seem to be rather absurdly out of scale.

The Inland Architect is as usual almost exclusively devoted to domestic architecture, not this month of very high order. Messrs. Brown, Burton & Davis' house in Toledo, is certainly picturesque

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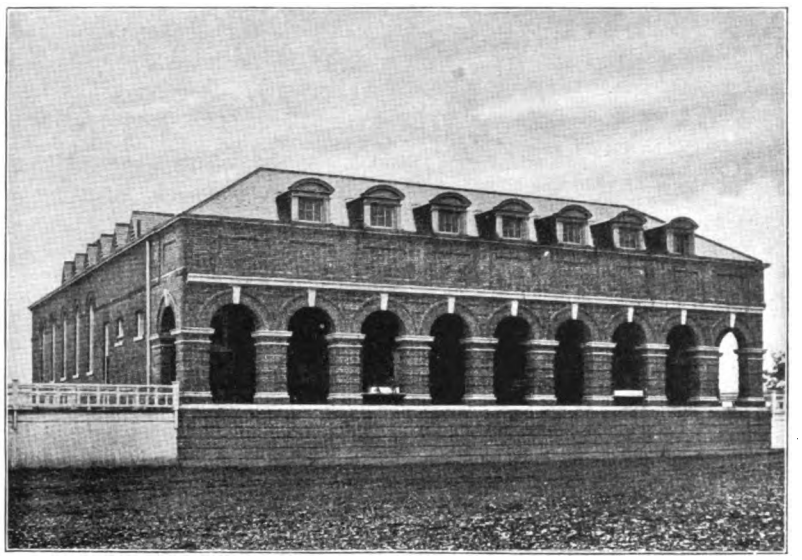
and as certainly novel in its scheme of mingling châteauesque stonework and half timber in the same composition. The house is original beyond a doubt and a good deal of rather attractive personality enters into its composition. Messrs. Green & Wick's Buffalo House is Colonial of a delicate and engaging quality. This number of *The Inland Architect* is notable for two houses, one of

(FROM "THE BRICKBUILDER.")

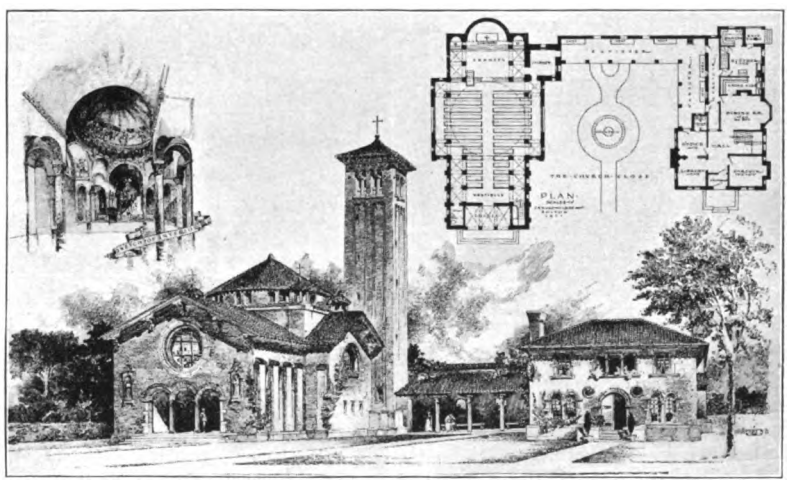


DORMITORY, THOMAS ORPHAN ASYLUM FOR INDIAN CHILDREN, IROQUOIS, N.Y.
BARNEY & CHAPMAN, ARCHITECTS.

which looks exactly like an apartment house, the other precisely like a schoolhouse. The first is by Mr. A. C. Varney and is in Detroit; the second is by Messrs. Babb, Cook & Willard and is in Buffalo. The lack of domestic quality in these two designs is quite surprising. The competitive designs for the "Battle of Nations" monument at Leipsic, are most interesting. The accepted design is in no particular architectural style, but it is powerful and imposing to the last degree.

The October *Brickbuilder* is rather less interesting than usual. Messrs. Davis & Brooks' New Britain Library is a piece of good and powerful design with well studied detail in excellent scale. Messrs. Clinton & Russell's houses on East 84th Street, New York, are decidedly Bostonian in their suggestion, delicate, grave and reserved. Mr. James Brown Lord's house at Tuxedo Park is

(FROM "THE BRICKBUILDER")



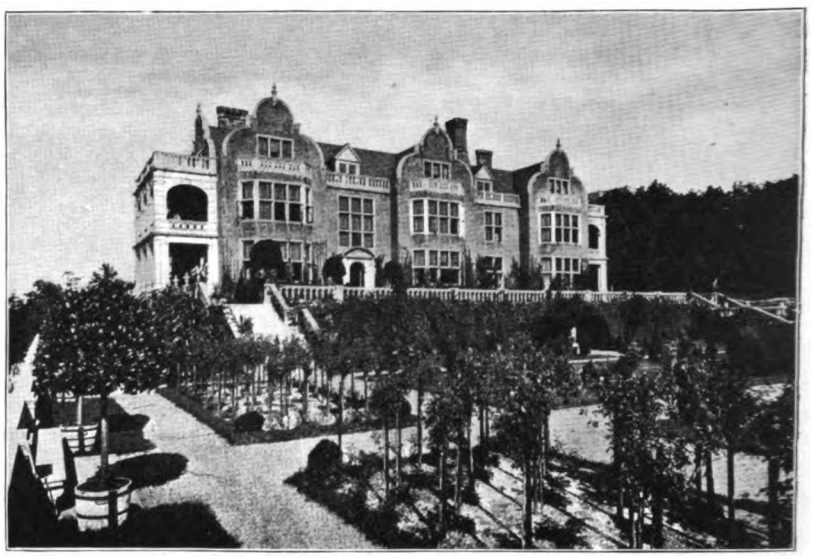
SAINT PETER'S (R.C.) CHURCH. J. A. SCHWEINFURTH, ARCHITECT.

singularly hard and unpleasant, particularly in its use of brickwork. The idea of reproducing in a reduced form the electrical tower of the Pan-American Exposition for office building purposes is one that would not suggest itself to the average mind. Mr. Wood is certainly to be credited with a scheme that is startling in its novelty.

The Brickbuilder for November is as good as the October number was inferior. The Christian Scientists are making an uphill fight to evolve an original style for their own particular purposes. Whether they have succeeded or not is a question. They have certainly obtained something that is decidedly original, but whether it is beautiful or not is another question. Mr. Hugh M. G. Garden's "Third Church of Christ Scientist," Chicago, is pretty original but it can hardly be considered attractive.

Messrs. Barney & Chapman's buildings for the Thomas Orphan Asylum, Iroquois, N.Y., are somewhat varied in point of merit.

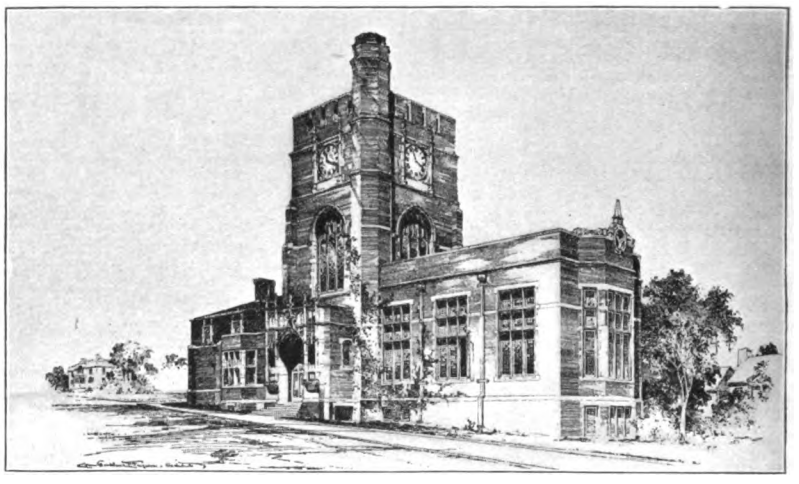
(FROM "THE BRICKBUILDER.")



HOUSE AT TUXEDO PARK, N.Y. T. HENRY RANDALL, ARCHITECT.

The Dormitory, a view of which we reproduce, is most powerful and original in a massive and vigorous sort of way. The Administration Building is a little less successful, though it is interesting and exceedingly well proportioned. Mr. T. Henry Randall's house at Tuxedo Park is an altogether fine example of English domestic architecture. It is designed with extreme refinement and reserve and is one of the most satisfactory pieces of this kind of work that we have seen in this country. Mr. J. A. Schweinfurth's St. Peter's R.C. Church is a very effective study in the adaptation of the old Italian Romanesque to modern church purposes. This number also contains a perspective and various working drawings of Messrs. Cram, Goodhue & Ferguson's Nashua Public Library, the former of which we reproduce. The last of the articles on "Brickbuilding in Modern France" by Mr. Schopfer, occurs in this number and the illustrations add another joy to life.

(FROM "THE BRICKBUILDER")



PUBLIC LIBRARY, NASHUA, N.H. CRAM, GOODHUE & FERGUSON, ARCHITECTS.

Nothing more utterly awful could be imagined than these fantastic and crazy villas. If ever brick was used atrociously it is here, and as for the design, it is simply fantasticism gone mad and raving.

House and Garden for November shows something of a falling off from the standard of the other numbers. The principal article is on Biltmore, with some fine illustrations from photographs. There is also an article on the old Read house, Newcastle, Del., with some very beautiful garden views.

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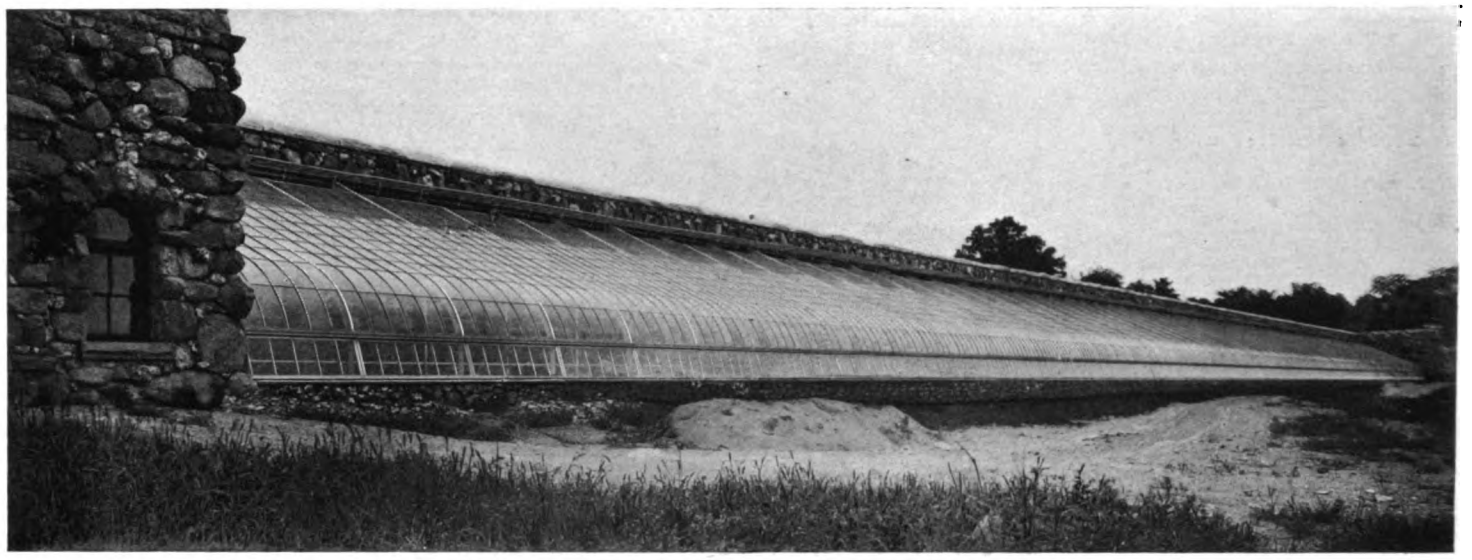

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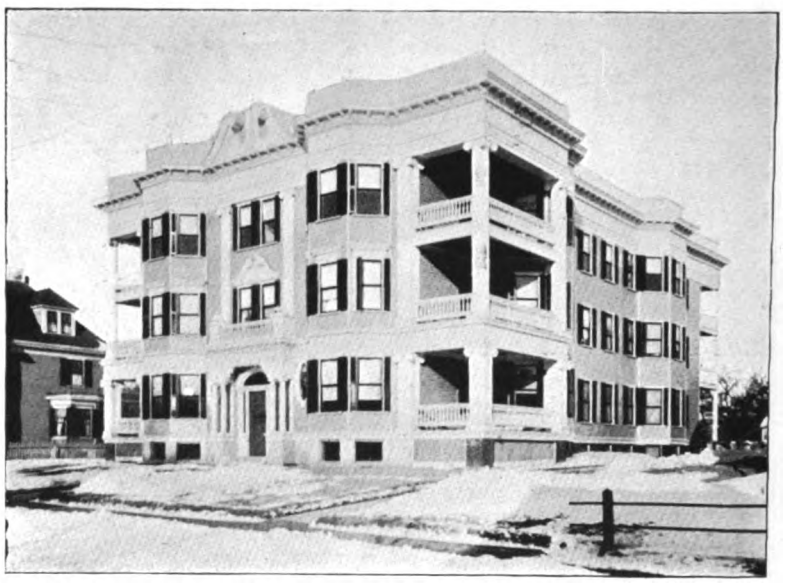

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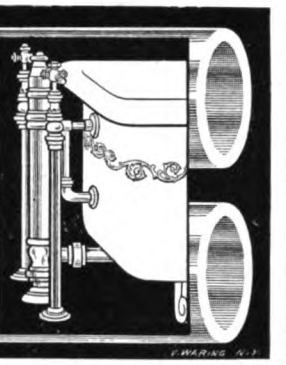

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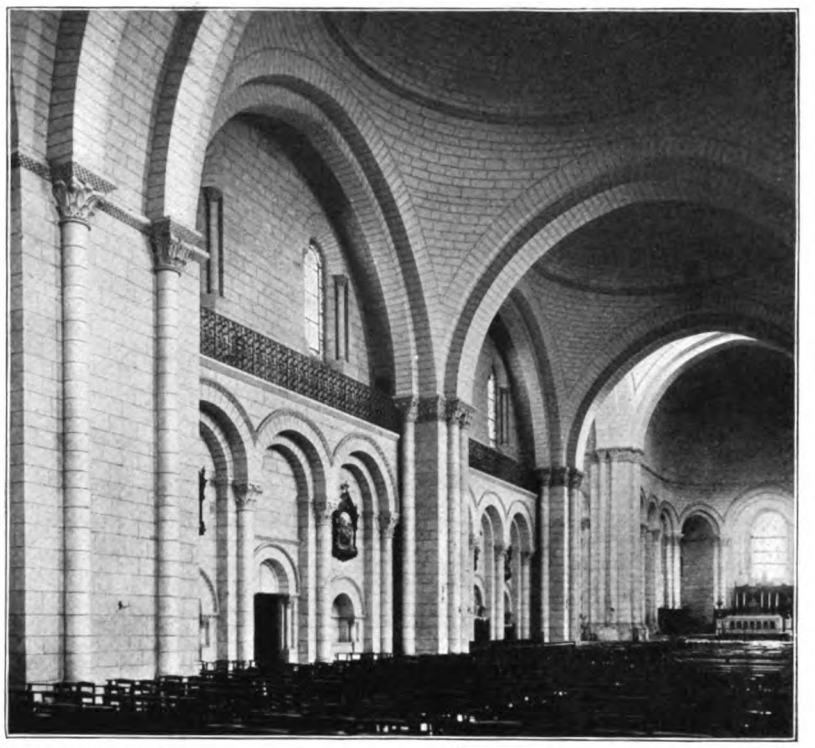

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THE GENERAL POLICY of the REVIEW is so firmly established and so well known to its readers, that it is sufficient to announce its continuance with such changes in detail as may result from constant effort towards improvement. The Editorial Page which has always been authoritative, the department of "Current Periodicals" acknowledged to be the best critique of current architectural work, and the insert plates, reproducing for the most part scale drawings from the best offices, will be features of all regular numbers.

THE LEADING ARTICLES, always a strong feature, will be well up to the established standard of interest, as the subjects and writers secured for the earlier issues indicate. Mr. C. H. Blackall will write upon the Esthetics of Architectural Construction, considering the principles which underlie constructive design, and illustrating the subject by comparative examples of historic and modern work. "English Farm Buildings," by Mr. R. Clipston Sturgis, will be illustrated with photographs by the author; Mr. Myron Hunt will write upon the planning and design of Suburban Apartment Houses; Half-Timber Work, and its use in this country, with illustrations of construction methods will be the subject of an article by Mr. Lawrence Visscher Boyd.

GARDEN DESIGN is a subject to which the REVIEW has always given considerable attention, and it now offers a series of short articles, descriptive of the work in this line that Americans are accomplishing, illustrated by photographs and drawings.

THE BEST ENGLISH WORK does not, as a rule, find its way into the architectural papers of that country; arrangements are nearly completed for a quarterly correspondence which will keep REVIEW readers informed upon the very best work of English architects. The illustrations will be from original drawings and photographs not published elsewhere.

DOMESTIC ARCHITECTURE will receive more attention than heretofore and interesting examples will be illustrated by the grouping of a number of photographs on one page, as several times done in recent issues. Frequently, these pages will supplement insert plates, giving that most useful combination of scale drawings and photographs of the executed work.

THE ONE MARKED INNOVATION of the year will be the publication of from three to four large numbers devoted exclusively to special classes of buildings. So far as it is possible to make them, these numbers will be complete and exhaustive treatises, edited with the assistance of specialists who are acknowledged authorities. When sold separately an advanced price will be charged for these numbers, but each regular subscriber will receive one copy without additional cost. The cheapest way to secure these numbers, is by subscribing. The January issue will be the first special number; its subject will be PUBLIC LIBRARIES.

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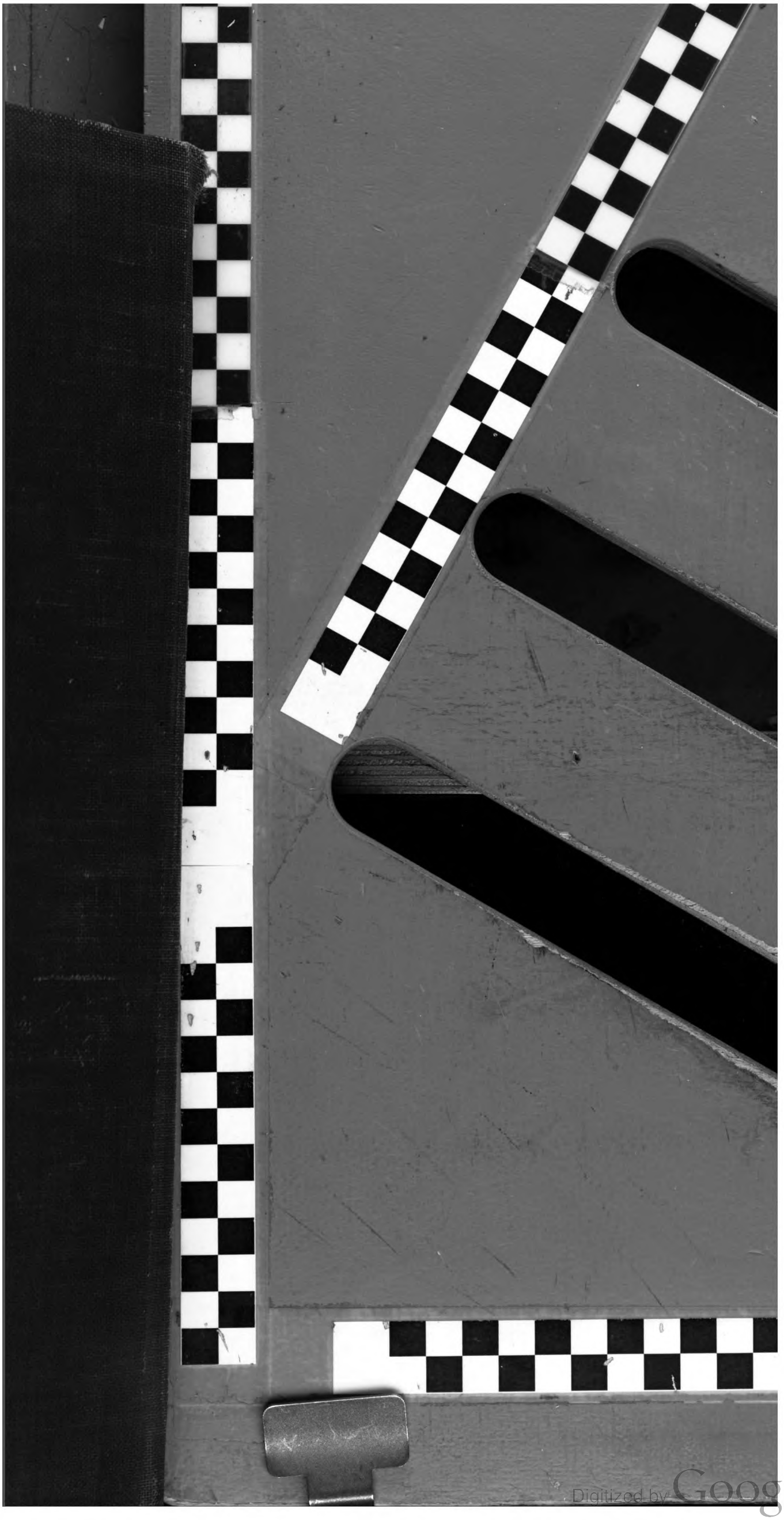

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